





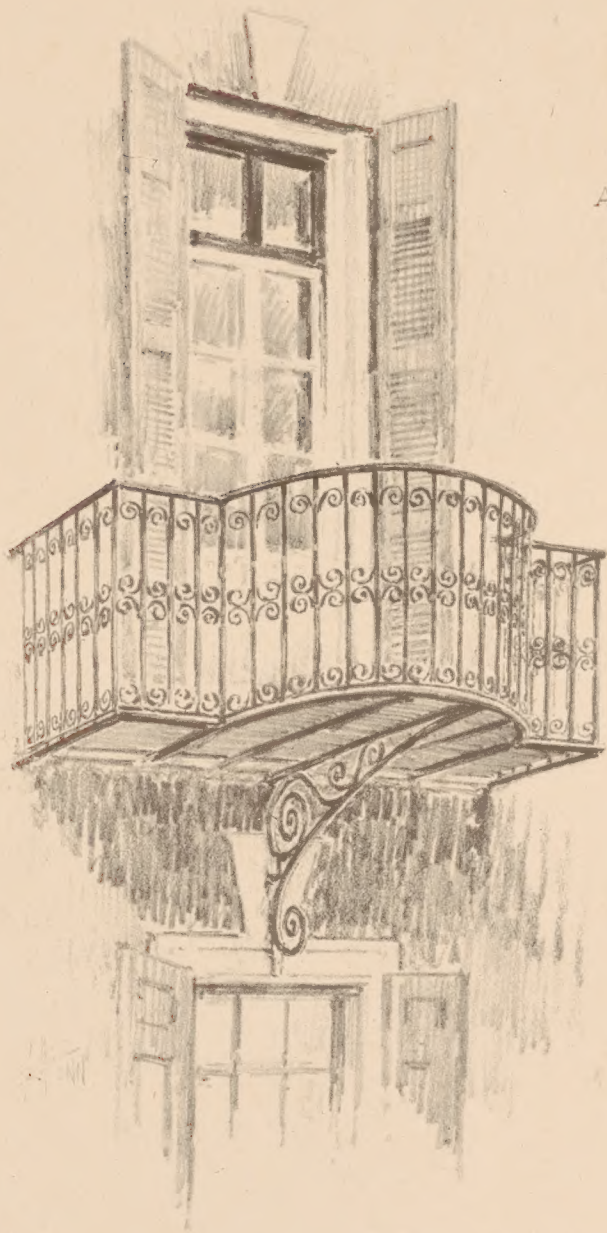


EARLY AMERICAN  
WROUGHT IRON









A Church St. Balcony  
Charleston, S.C.  
Early 18<sup>th</sup> Century



# EARLY AMERICAN WROUGHT IRON

ALBERT H. SONN

WITH THREE HUNDRED AND TWENTY PLATES  
FROM DRAWINGS BY THE AUTHOR

VOLUME III

"The smith also sitting by the anvil, and considering the iron work, the vapor of the fire wasteth his flesh, and he fighteth with the heat of the furnace; the noise of the hammer and the anvil is ever in his ears, and his eyes look still upon the pattern of the thing that he maketh; he setteth his mind to finish his work, and watcheth to polish it perfectly."

ECCLESIASTICUS: 38, 28.



ST CLEMENT  
PATRON OF THE  
BLACKSMITHS

CHARLES SCRIBNER'S SONS  
NEW YORK  
1928

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EARLY AMERICAN  
WROUGHT IRON





CHAPTER I  
THE ROMANTIC AND HISTORIC  
CHARM OF EARLY AMERICAN  
WROUGHT IRON

SAD and frequent are the songs of the modern Jeremiahs wailing for the return of the good old days when things were done so much better than they are now. But in the midst of this general mourning, we will do well to remember that because a thing is old does not necessarily mean that it is good. Many an antique is, esthetically speaking, mere junk, in spite of its claims to historic value, and not all the possessions of our colonial ancestors were in good taste.

Yet it must be conceded that in general the products of those early days show a consideration for the artistry of even the lowliest thing, a skill and care and pride in workmanship, a fitness of design to material used, and a value set on intrinsic worth rather than actual cost, that we might do well to imitate. The better antiques also have an individuality, a certain definite character due to their having been hand-made, that greatly enhances their appeal. These characteristics not only fascinate the expert but even call for the admiration of the layman. There is, however, a peculiar charm about much of the old hand-wrought material that is not altogether due to old age and artistic value and intrinsic worth. It has a personal and historic association that lends it real romance.

The story of even so seemingly prosaic a thing as the establishment of the early iron industry in America is in itself an epic. What a lot of persuading, what long and perilous journeys it often required, to get capital for the mining and manufacturing of iron in those first hard years in the colonies! What an adventure, what a gamble it was to set them up in the wilderness! And how often the industries were built up only to be totally destroyed, as in that first Virginia venture, or to be abandoned because the ore gave out, or the capital gave out, or the home government legislated against them. Here was a fitting task for heroes.

In the old fort at St. Augustine, Fla., there is an ancient anvil, and some

## EARLY AMERICAN WROUGHT IRON

stout old hinges and bolts and locks and manacles, that bear mute witness to the fearful struggles of the first colonizers. They are an eloquent reminder, too, of the magnificent adventure begun there in 1565 by the Spanish conquistadores, and of the romantic quest for the fountain of youth, still unattained.

Little did the blacksmith at Branford, Conn., dream when he wrought the iron latch for the Parson Russell house there in 1670, that the founder of Yale, now one of our great universities, would use his handiwork.

If the hardware from some of the old houses in Stratford, Conn., could exchange confidences, what a tale they could weave of a romance that blossomed there in 1750! One latch might tell how the white hand of the blacksmith's daughter trembled after her first meeting with the handsome young Scotch traveler whom no one seemed to know, and of whom many were suspicious, as he pursued his courtship till he won and married her. The old fire-dogs in her home could whisper of the dark misgivings and cruel anxiety of her harried blacksmith father as he searched the flames for an answer to the riddle of the sudden departure of the young husband for Scotland—alone. And what spicy bits of chaff and gossip the church foot-scraper could retail when a fine young son was born to the seemingly deserted bride! But the hinges in her room could tell the best tale of all, for they saw the triumphal departure when liveried equerries came to carry her and the young heir to their castle in Scotland on a specially chartered ship. How gaily the anvil rang and how the bright sparks flew when the blacksmith knew his daughter safe and happy at last with her husband, the young Laird of Stirling, who had braved convention and broken precedent to marry the lady of his choice! Surely this colonial truth, revived by the old wrought iron and vouched for by the town records, so we are told, is even stranger than cinema fiction.

The old fire-dogs in Washington's Headquarters at Valley Forge are cold and empty now. Yet once they held the crackling, glowing logs that gave warmth and cheer to the sorely tried commander-in-chief during that long, bitter winter. Eloquent too of the courage, the white-hot patriotism, the secret struggles, and the final triumph over extraordinary handicaps, are the mute links of that famous chain that spanned the Hudson. And under our very eyes the latches on the old 1698 parsonage at Lexington seem to click open excitedly, as when Hancock and Adams rushed out to join "the embattled farmers" on that memorable night in April, 1775.

Even the average schoolboy must feel a little quickening of heart-action



## ROMANTIC AND HISTORIC CHARM

when he touches the fine old swordfish latch on the door of the little school-house in New London where Nathan Hale once taught. Nor need one be possessed of much imagination to evoke the stately presence of William Penn, pressing the thumb-piece of the latch on the old Merion meeting-house as in days gone by, when he went to worship of a Sabbath morning.

Remembering the austere lives and faiths of the German sectarians of Pennsylvania, examine more closely the beautifully fashioned latch made by a quaintly garbed blacksmith lover in Ephrata, long years ago. It is a heart pattern even to the very nail-heads; an exuberant expression wrought in enduring iron of the love his stern religion probably restrained him from actually telling his young bride; a symbol of the true activating spirit of the new home. They "went plain" and lived simply, those stern Moravians and Mennonites, and others of the Palatinate; but they gave their sense of beauty free rein in the ironwork on chests and houses, yes even on their barns and Conestoga wagons.

For the literati, there is a simple old foot-scraper at the doorway of an old house in Burlington, N. J., that is certain to reawaken the delightful thrills once roused by "the leather-stocking tales," for it graces the birth-place of J. Fenimore Cooper. Should they prefer poetry to adventure, just a scrape of the boot on the interesting old foot-scraper, or a touch of the quaint old door-latch on an old house in Haverhill, Mass., will conjure a vision of the good gray poet Whittier, standing in the doorway and peering out into a blinding whirl of whiteness that is making him in very truth "Snow-bound."

If the cold stern north palls, one need only peer through this beautiful wrought-iron grille. It gives on an old moonlit garden in New Orleans where the air is heavy with the fragrance of jasmine and roses and oleander. A lovely lady leans over a balcony there, searching the shadows for a glimpse of her serenading lover. The arched courtyard near by, dimly lighted by yonder quaint old iron lamp is quiet now. But the quiet is eloquent with a vague rustling as of ample silken skirts, with a light patter as of tiny high heels, with an eery subdued laughter and chatter as if a group of gay gallants and lovely ladies were mounting the broad stone stairway leading to the upper rooms. Not until the handsome old iron gates at the end of the cloistered passageway to the street creak slowly shut are we thrust back into the dissonant present.

Perhaps the enchanted dusk of some mild spring or autumn day will find us at last in one of the old narrow streets of the City of Brotherly Love,

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searching what was once the home of Benjamin Franklin for some lingering relic of old wrought iron. The house seems to have been pretty well stripped of all such treasures save a solitary shutter-fastener. As we study this metal reminder of the past, the modern confusion and clamor and the surging throngs of foreigners seem to fade away, and the dignity and ordered harmony of an earlier century softly floods the ancient thoroughfare. Once more as of old a ghostly hand—the plump, genial, capable hand of “Poor Richard”—adjusts the fastener and draws in the blind to shut out the evening damp.

## CHAPTER II

### BALCONIES AND BRACES, RAILINGS AND NEWELS, GATES, GRILLES, Etc.

**A**S this section of the large field of early American wrought iron is much more extensively represented in print than some of the others, we have included just a few examples to give a general idea of what has been done along these lines.

The museum authorities in Charleston, S. C., are even now engaged in searching out data relative to the fine old wrought-iron balconies, gates, etc., in that vicinity. This is a particularly difficult task, for the visitations of earthquake, hurricane, and fire have resulted in the shifting of pieces from their original moorings during the process of rebuilding. In New Orleans, La., too, devoted members of the faculty of art at Newcomb College have for some time past been assembling photographs and drawings of some of the beautiful old ironwork still to be found in the Old French Quarter there, though fast disappearing. Future students will therefore find these historic treasures more adequately recorded than has hitherto been the case.

New Orleans was almost completely destroyed by fire in 1788, so the wrought iron that is still left on its stately old buildings may safely be assumed to date from that time or later. When the city was rebuilt, the French and Spanish citizens naturally followed the traditional lines familiar in their mother countries. Consequently, there is a suggestion of primitive Gothic in some of the old pieces, while in others the spirals and curves, the modeling and collaring, resemble the more sophisticated treatment of the Renaissance. Or we find a combination of Spanish Renaissance, French Gothic, and Rococo, blended with a native naïveté that is altogether charming. One might expect the reverse in pieces of such mixed inspiration, but the arrangement of lines and curves displays the almost instinctive skill of one born to interpret the decorative possibilities latent in iron.

There are those (like the author of a recent article on this subject in the Sunday Magazine Section of the *New York Times*, and one of the pro-



## EARLY AMERICAN WROUGHT IRON

fessors of art at Newcomb College) who claim that much of the old iron-work in New Orleans was made by negro craftsmen, slave or free. How else explain, they ask, the occasional idiosyncrasies in the use of ornament that give some of the pieces their subtle charm? This claim is further strengthened by the well-known fact that every large and well-organized plantation in those days had colored blacksmiths who could have done this work. These peculiar little quirks in design may, however, have been due entirely to a rather free interpretation, on the part of some Spanish-trained or French-trained white worker, of sketches or foreign illustrations furnished by owner or architect. There is at present no definite proof one way or the other. But it is certain that much of the wrought iron in this American Venice has a very distinct individuality, and is not of very early date.

Charleston, S. C., on the other hand, has some charming specimens of wrought-iron balconies, screens, gates, etc., that date from pre-Revolutionary times, the finest example being the cemetery-gates of "Old Meeting" on Plate 213. But there, too, the greater number of imposing pieces were wrought after 1810, when Thibaut, Iusti, the Werners, the McLeishes, father and son, as well as the Ortman, Sr. and Jr., were producing the beautiful ironwork in which Charleston is still so rich.

There were relatively few wrought-iron home or park gates of pre-Revolutionary date in the colonies, in spite of their prevalence in England and on the Continent at that time. Such as we had were on some of the larger Southern plantations, like the handsome ones from "Westover" in Virginia on Plate 211. Most of the fine specimens in Charleston and New Orleans are of later date.

The preponderance of old Southern gateways in our illustrations is due to the fact that they actually are more numerous, the one from the Colt Mansion in Rhode Island, on Plate 219, being almost the only Northern example of note of its period (circa 1810). Wrought-iron gates and railings appear later in the North and then usually on churchyards. Doubtless the stern Puritan prejudice against frills of any kind was more general and more lasting in the sections where rigorous winters made life more difficult. Then, too, the Northern type of architecture did not call for gates. And perhaps the aristocratic exclusiveness they implied was repellent to the new and enthusiastic spirit of democracy.

In addition to its own intrinsic merit, the gate from old Christ Church in Philadelphia, on Plate 218, deserves special mention. It is one of the very rare early pieces of wrought iron that is not only signed by the maker

## BALCONIES, BRACES, RAILINGS, NEWELS

—S. Wheeler—but even stamped with the date—1795 (some years later than the church itself was built).

Railings and newels of the late eighteenth and early nineteenth century show a great similarity in motif, whether found in Boston, New York, Philadelphia, Baltimore, or Charleston. Evidently “following the style” in architecture as well as in dress was as general a malady then as now. Such minor differences as do occur are due to the individual interpretation of the worker. The examples in this chapter are typical of those to be found in any of the larger cities at that time.

The “Greek revival” manifested itself also to quite a degree in the ironwork of that period. Indeed its units of acanthus, anthemion and fret still retained their place in the decorative schemes of the later cast-iron era.

Most of the earlier railings, newels, and balconies were well wrought and of vigorous and sometimes handsome design; but the use of cast-iron units became more and more general, and finally replaced the fine old hand-wrought stuff. The later specimens, with their elaborate leafwork of stock pattern, their machine-turned spirals, and their lattice and fretwork spotted with cast-iron rosettes, were marred by over-decoration. Quantities of cheap, factory-made fencing were also turned out at this time in Ohio, Pennsylvania, and other States, all of it meticulously stamped with the makers’ names, a practise which one wishes the earlier craftsmen had more generally followed on their worth-while creations. The pineapple finial is a characteristic feature of some of the earlier wrought-iron as well as the later cast-iron newels.

Visitors in New York from 1825 to 1830 note in their letters and journals that there was “a great deal of iron railing” there, more in fact than in the wealthier and more populous Philadelphia (*e. g.*, Benj. Herr’s “Journal” of 1830). We have included a few typical survivors of these railings and newels from the old Chelsea and Greenwich districts, but there is a more adequate treatment of this local subject in Mr. W. Gedney Beatty’s article in the *American Architect* for June 3, 1914.

Long years ago Moxon, whom we have already quoted, warned ironworkers of the importance of working the metal while it was white hot if they would achieve the best results. The bold and firm lines of all the better examples cited herewith prove how well our own skilled smiths had learned this lesson.

## CHAPTER III

### OUTSIDE HARDWARE

#### WEATHER-VANES

**W**EATHER-VANES on church spires and other buildings date from the time of St. Dunstan in England. The earliest of these were usually of a crude cock pattern, a tradition which has been extensively followed ever since, though in many instances, particularly in New England, we find the fish design taking precedence. The religious significance of these two emblems is very evident, for the cock is an everlasting warning against a denial of Christ like Peter's, and the fish a reminder of the miraculous feeding of the multitudes, as well as the call to the lowly fishermen disciples to become "fishers of men."

In fashioning vanes, the colonial iron-worker not only followed patterns familiar in the mother countries but invented styles inspired by the new environment. The dated and initialed pennant type, for instance, can be traced to English examples of an earlier century, and the tulip so generally used by the Pennsylvania German workers is further evidence of this tendency to follow European custom. The town halls of Rochester and Plymouth, England, fly ship-vanes dating from 1708 and 1710, a precedent perhaps for our own New Bedford churches. And the arrow and quill, in one form or another, have always been popular.

The Indian vane, like Shem Drowne's, on the other hand, was of purely local or native inspiration, and seems to have been a particular favorite in Pennsylvania, where there are many and varied wrought-iron forms of it. Later we find the cow, sheep, and horse vying with the cock as motifs, and even wild deer turn at the whim of the winds; while in the early nineteenth century the gable of many a barn flaunted such strange devices as a plow, and later even a locomotive, a fire-engine, and a canal-boat, to indicate the wind's direction.

Copper was extensively used for making vanes because of its wearing qualities, but many early vanes were also made of iron. Of these the old wrought-iron vane that used to adorn the home of Lord Stirling in Morris



## OUTSIDE HARDWARE

County, New Jersey, where he had large iron interests in colonial days, is entitled to head the list, because of its peculiarly close association with the early American iron industry.

Old weather-vanes have in many instances become historic landmarks. In this connection there is a story told of a stranded American seaman who applied to our consul at a foreign port for assistance. To test the genuineness of his claim to American citizenship, he was asked to describe the weather-vane atop Faneuil Hall in Boston, the city he called "home." His instant reply, "Shem Drowne's grasshopper," secured prompt aid for him.

This Deacon Shem Drowne was a celebrated Massachusetts maker of vanes about the middle of the 1700's, being credited not only with the grasshopper vane on Faneuil Hall but also with the Indian on the old Province House in Boston, and the cockerel on the old Shepard Memorial Church in Cambridge, Mass. Though it is made of copper, we insert this Indian vane (Plate 249) because no story of early American vanes is complete without an example of this famous Yankee craftsman's work.

## WALL ANCHORS

Wall anchors, or stays, are of Dutch origin, being a necessary feature on Low Country buildings where foundations are apt to be insecure. The Flemings who flocked into England in 1576 left many specimens of these stays in numeral and other forms on the houses of Sandwich and Canterbury where they settled.

It is not surprising, therefore, to find these wrought-iron wall anchors in the main on the early brick and stone houses of the Dutch settlers in the colonies. Old New Amsterdam abounded in such houses, most of which had not only wall anchors but often a bit of ornamental ironwork surmounting the peak as well (see Plate 254, Figure 3). There are many wall anchors still in service all through the valley of the Hudson, too, generally of the fleur-de-lis design.

The S type of stay is found in various forms in many of the colonies, and also has English prototypes. Sometimes these wall anchors took the form of the owner's initials, like those on the old Salisbury House in Leeds, N. Y. (Plate 256, Figure 1). In other cases they were numerals announcing the date when the house was built, *e. g.*, the beautifully wrought specimens from the old Tile House in Delaware (Plate 254, Figure 1). R. A. Lancaster, in his "Historic Virginia Homes," speaks of an old brick house

## EARLY AMERICAN WROUGHT IRON

down there that had both initial (L. A. B.) and numeral (1692) stays, so they must have been in fairly general use throughout the colonies, as specimens still on the old Craddock House, 1634, Medford, Mass.; Mulberry Castle, 1714, Oakley, S. C.; and various others would amply prove.

### GUTTER-SUPPORTS

Even the lowly gutter-support, unimportant as it might seem, did not lack little decorative touches such as delight the technically minded. It was gratifying indeed to find a few representative pieces still in their original positions on some of the early houses of the Dutch settlers in New York. Those on the old frame houses in New England and Pennsylvania were as a rule simpler in form.

### FOOT-SCRAPERS

The foot-scraper, that first aid to the thrifty colonial housewife, can almost lay claim to having come over in the *Mayflower*, so soon after the establishment of the early settlements did it appear, and so closely did it adhere to the well-known designs of its European forebears.

Streets, even in the thriving villages and towns of the later colonial period, were unpaved and almost impassable with deep mud-holes during spells of wet weather, so what the early roads must have been like is best left to the imagination. Whether at the house in town, or for the men-folk to use when they came in from the barns and fields to the simpler country dwellings, the foot-scraper was therefore almost a necessity in those days when the floors of even the best rooms were innocent of any garniture but sand.

In many instances when iron was not available the early scrapers were made of stout pieces of old oak, and we have seen some that combined wood and iron.

The primitive wrought-iron ones were usually simple and practical in form, often just the plain scraper member inserted in the riser or the house-wall, as in Figures 1 and 2 on Plate 258, or the New England type on Plate 264. When these quaint labor-saving devices began to have side supports and grew more ornate, the most popular design was the scroll, found in almost endless variety in nearly all the colonies. Later, when railings adorned the entrance-steps, the scraper was frequently incorporated with them at the lower end near the newel post. See Plate 229, Figures 1 and 2.

## OUTSIDE HARDWARE

Philadelphia seems to have had the most elaborate scrapers, some of which are still doing duty. If other cities excelled her in this field, there are no more examples left to prove their claim. Strangely enough, foot-scrapers were not at all common in old New Orleans.

### SHUTTER-FASTENERS

Just when blinds or shutters were first used on American houses is still a subject of controversy among students of colonial architecture. Generally speaking, outside shutters were not at all common in New England until the period of the Revolutionary War, but on the old stone houses of the Dutch in New York and New Jersey, and the Germans in Pennsylvania, battened and paneled blinds were in use at a much earlier date. The shutter-fastener as an antique has, therefore, lesser claims than some of the other early American wrought iron.

From casual observation one might easily conclude that there were but a half-dozen different patterns of them in use, but closer study soon reveals that their number is legion. Some few styles met with popular favor, and it is interesting to note their variations. The S pattern, for instance, can be found in one form or another from Maine to Florida, and the long brace hook in a variety of forms was also an early favorite.

Many of these fasteners were imported, and duplicates of most of the popular patterns can be found in England, notably in Kent and Sussex. Others which are decidedly unique in their conception, both as to construction and design, were probably the work of some local genius, or made to suit a client's fancy. In and around Harpers Ferry, Va., there are examples of the creations of a fertile mind with a penchant for shutter-fastening devices, some adaptations of which we find embodied later in cast iron.

The fastener on old St. John's Church in Richmond, Va., where Patrick Henry made his famous "Liberty" speech, has an unusual feature in that it is secured by a stout staple. In Salem, N. C., there is a simple device consisting of a curved, flat bar brace, one end of which is secured to the window-sill, and the other end bent over where it comes into contact with the shutter. This fastener is adjusted to the sill at a slight angle, keeping the opened shutter in place, but a little pressure on the bar releases it.

The fasteners in the Quaker and Moravian towns of eastern Pennsylvania have somewhat similarly arranged devices, *i. e.*, a long bar fastened to the sill, but differing altogether in the catch arrangement. Some have

## EARLY AMERICAN WROUGHT IRON

swivel drop fasteners at the out-turned end of the bar, others a turning device with round handle-grip at one end and a flattened end holding the shutter in place.

A very simple scheme or two, rarely met with anywhere else, are to be found in East Haddam, Conn. They are effective, take very little material, and are easily made, yet strange to say did not meet with wide approval.



#### CHAPTER IV

### HOUSEHOLD EQUIPMENT AND MISCELLANEOUS ARTICLES

FROM even the very brief representation we have been able to give the different members of this interesting group, it is easy to see how important a part wrought iron played in the household of the early days. A volume could be written, indeed has been in some instances, to cover adequately some of the articles included under this general heading.

The finest skill of the smith has often been brought into play in the making of fireplace accessories, and it is interesting to follow his fancy in the moulding of shovel-handles or in the fashioning of the many quaint and substantial andirons, or "fire-dogs," and other handy utensils of the hearth. As an item of particular interest in this connection we have inserted an illustration of a pair of old Roman andirons which show unmistakably by their form the reason for and probably the origin of the term "fire-dogs." This term, by the way, was generally applied to a lower and rougher sort of andiron which held the back log in a large fireplace. Oddly enough, the serpent design, such as the one shown on Plate 294, Figure 4, was quite rare. And there are two New England specimens showing the use of the heart motif which was such a favorite with the Pennsylvania craftsmen.

The earlier fireplaces were not equipped with cranes, but had instead a crude wooden "lug-pole" from which the old trammels were hung. These trammels had various raising and lowering devices, sometimes just a simple chain and hook; sometimes a saw-tooth-and-catch arrangement; or again, a bar with holes at regular intervals for catching the hook. They were often fashioned and decorated with considerable skill.

In time, the lug-pole and its trammels were superseded by the wrought-iron cranes which, attached to one side of the fireplace by heavy staples, could be swung out, and were therefore much easier to manipulate. Generally the cranes were of simple practical design, but occasionally one finds

## EARLY AMERICAN WROUGHT IRON

a specimen that is more ornately wrought. It is obvious, however, that as antiques as well as from a decorative standpoint, they have lesser claims than the trammels.

Many of the numerous other kitchen accessories such as trivets, toasters, roasting spits, plate-warmers, chopping knives, forks, etc., display no end of skill both as to pattern and decoration.

A really comprehensive discussion of early American lighting equipment would of course necessitate the inclusion of other materials besides iron, for pewter, glass, brass, and even earthenware played their part in illuminating colonial homes. But there were many graceful old candle-stands, as well as rushlights, Betty lamps, and tallow-dip lights of various types wrought in iron, while lanterns and candlesticks of the commoner sort were often made of sheet-iron tinned or painted as a rust-preventive.

Contrary to general belief, rushlights were not very common in this country in colonial days. As there was an abundance of animal fats owing to the plentiful game-supply, they were not as much of an economic necessity here as in England, so genuine American examples dating from an early period are quite rare. Within the last few years, however, their number has suddenly increased vastly. Perhaps the reply of the custodian of the Anne Hathaway Cottage in England will explain this supply in part at least. When asked about a rushlight-holder in that cottage she answered that "they used to be very plentiful in England, but now they are growing quite rare because there is such a demand for them in America."

Though street-lighting does not really enter into this discussion, perhaps it will not be amiss to note in passing that even as late as 1778 in New York City, they were still adhering to the ancient European practise of attaching street-lamps to houses rather than separate poles, as the following excerpt from the minutes of the Board of Aldermen of New York for December 3, 1778, shows:

"Ordered that Ald'n Wool, Mr. W. Van Zandt & Mr. Nicholson be a standing committee to report to the Board where more Lamps are necessary &, wherever it can be done, that instead of Posts the Lamps be fixed to the Houses."

Another old town ordinance ordered that there be a light in the front window of every seventh house for the guidance and comfort of the night wanderer.

As yet we have been unable to locate any specimen of these old street-

## HOUSEHOLD EQUIPMENT, MISCELLANEOUS

lamps, the only thing available being illustrations of them in old prints, which are not very accurate for use as sketching models. So in accordance with our practise of including wherever possible only such illustrations as were made after seeing the actual objects, there are no examples of street-lamps in these volumes.





PLATES

## PLATE 211

### GATES FROM "WESTOVER," VIRGINIA

FIGURE 1. The north gate at "Westover," the famous plantation-house of the Byrd family, built in 1737 on the banks of the James River in Virginia.

FIGURE 2. The side gate of the same estate.

The two gates were probably the handsomest of their kind in the colonies. They were wrought in England in the very best manner of the craftsmen of their time, and both are excellent in design and workmanship.

The overthrow of the north gate is particularly fine in concept, while that of the side gate, though less rich in detail, composes charmingly with its ornamental side members, in some ways making it the more attractive of the two.

The posts of the great gate are brick stucco about 10½ feet high, surmounted with leaden birds perched on balls. Monogram W B combined with E. W. B. is for William Byrd and his wife Elizabeth. The coat of arms has a shield with six quarterings, a martlet perched upon a knight's crest, and the legend "Nulla pallescere culpa" beneath.

Old pictures of these gates do not show the bird. The photographs we have followed for detail in these drawings of the gates, were recently taken by Mr. H. P. Cook, of Richmond, Va.

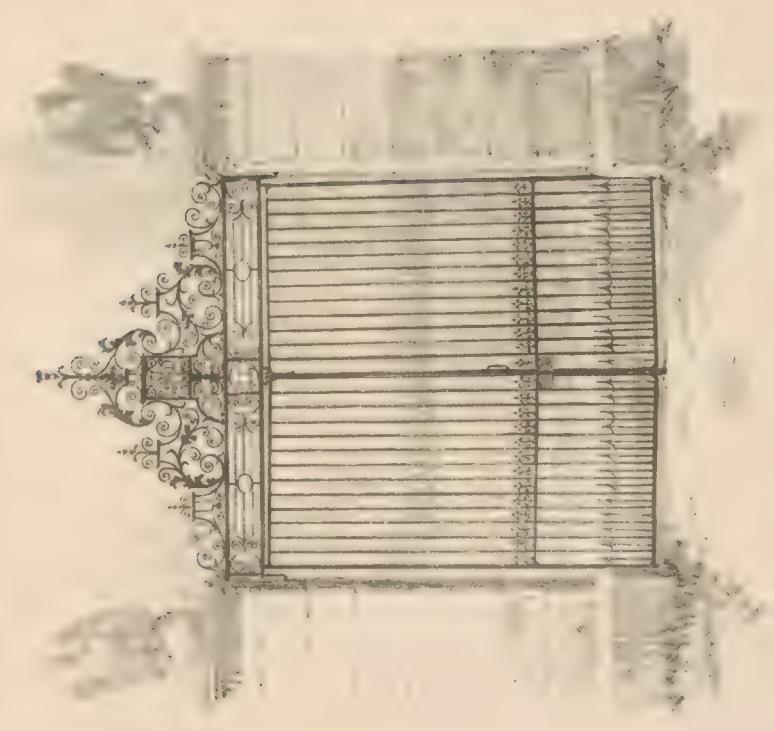
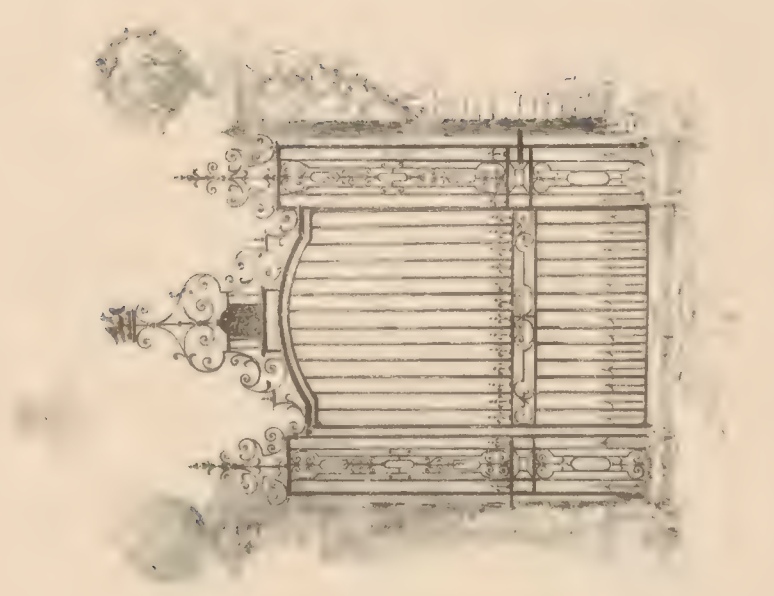


PLATE 212

GROUP FROM "BEVERLEY," MARYLAND

This unique lantern overthrow and railing group is from "Beverley" on the Pocomoke, Maryland, and dates from 1775. The bird's-head finials on the newel posts are very quaint and unusual. There is a similar one on the hook of an old Pennsylvania chandelier suspension-rod (Plate 240, Figure 3), and a full-fledged bird on the Sheaff House bell (Plate 316). Another odd feature is the graceful and ornate brace that extends across the railing from lantern overthrow to house-wall. This ironwork, too, is reputed to have been made in England.

This drawing was made after a photograph by Philip B. Wallace, of Philadelphia, who furnished the illustrations in the monograph on "The Colonial Architecture of the Eastern Shore of Maryland," by Charles A. Ziegler and Russell F. Whitehead.





## PLATE 213

### CHARLESTON, S. C., GATES AND BALCONY MOTIFS

FIGURE 1. "Old Meeting" cemetery gates, in our opinion Charleston's finest example of pre-Revolutionary ironwork. The exact date of their execution is not known, neither is the smith who forged them. They are exceptionally well wrought, of foliated, twisted, and collared work, bold and sturdy, yet withal refined and a credit to their unknown designer.

FIGURE 2. Railing motif with foot-scraper member, on the John Edwards House—1770—Charleston.

FIGURE 3. Another variant of the lyre design from a balcony center on Broad Street—circa late eighteenth century. Uprights with ornament at center, as indicated, flank this center.

FIGURE 4. A well-wrought eighteenth-century rail-center, flanked by simple rail.

6



2



3



4

PLATE 214

GATE, BALCONY, AND AWNING BRACES FROM CHARLESTON, S. C.

FIGURE 1. The handsome gates of old St. Michael's Cemetery in Charleston, S. C. These lace-like gates are the work of A. W. Iusti, the Italian iron-worker who made many of the fine specimens in and around this charming old Southern town during the early part of the nineteenth century.

FIGURE 2. This balcony on Broad Street, Charleston, S. C., is perched so high that it can scarcely be seen and is rarely noticed, yet it is perhaps the only one in this locality with a tulip motif. We think the tulip theme in the central cluster was originally meant to be carried out on the five twisted uprights, which are slightly heavier than the rest and capped on the top rail.

FIGURE 3. An awning brace on Church Street, Charleston, S. C.

FIGURE 4. Ornamental bracket-scroll for sign or awning.



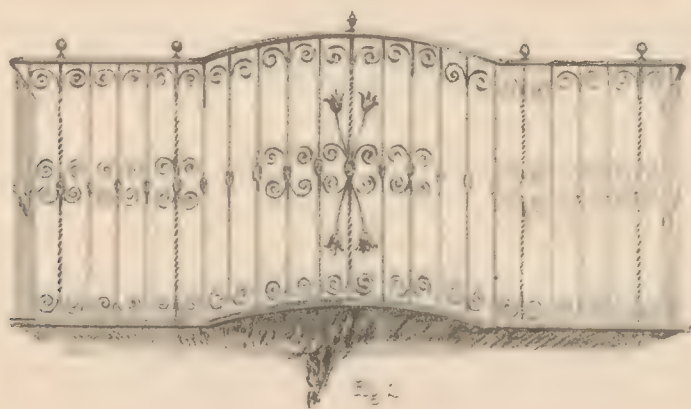
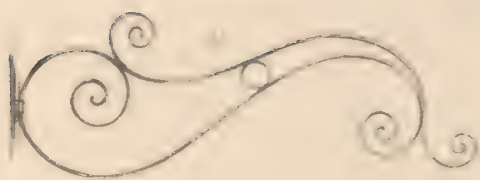
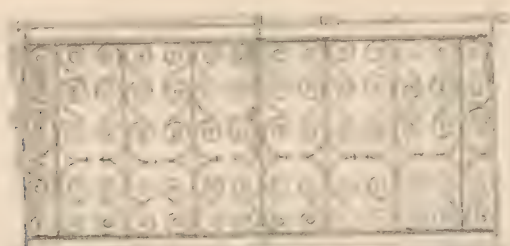


PLATE 215

CHARLESTON, S. C., GATE AND BALCONY

FIGURE 1. Gate of the Miles Brewton House—built 1755. It is now known as the Pringle House and owned by the Misses Frost, King Street, Charleston, S. C. This historic old gate, said to have been wrought by Thibaut, is rather perplexing in general design and not altogether pleasing to the trained eye. The interesting overthrow leads one naturally to expect side members in harmony with this theme, as is so well exemplified in the earlier but imported "Westover" gates. But though it lacks the sophistication of these, it nevertheless "bristles" with a charm all its own.

FIGURE 2. An odd little balcony on King Street, probably taken from an earlier setting and placed here on this roofed-over alley, which has a gate and screen of apparently more recent vintage at the entrance below.



## PLATE 216

### CHARLESTON, S. C., GATES

FIGURE 1. Gates of St. John's Lutheran Church of Charleston, S. C., which were put up in 1823, some five years after the present building was completed. "These gates were made by members of the congregation, among whom were the best wrought-iron craftsmen of the city, and were plainly a labor of love. Although less well known, they are the equal of any of the other masterpieces of wrought-iron work of the city." \*

FIGURE 2. A pair of old gates of simple pattern now in St. Michael's Alley, Charleston, S. C. Tradition has it that they were made by the French iron-worker, Thibaut. Measurements, 8' 4" wide x 7' 2½" high.

FIGURE 3. Center motif from window-rail on a house in Church Street, Charleston, S. C.

FIGURE 4. Balcony center—King Street, Charleston, S. C. The design has many points in common with Figures 1 and 2, Plate 225, and may have been wrought by the same smith.

\* Quotation from an article on "The Development of Charleston Architecture," in the *Architectural Forum*, January, 1924, by Samuel Lapham, Jr., and Albert Simons.





Fig. 1



Fig. 2

Fig. 3

Fig. 4

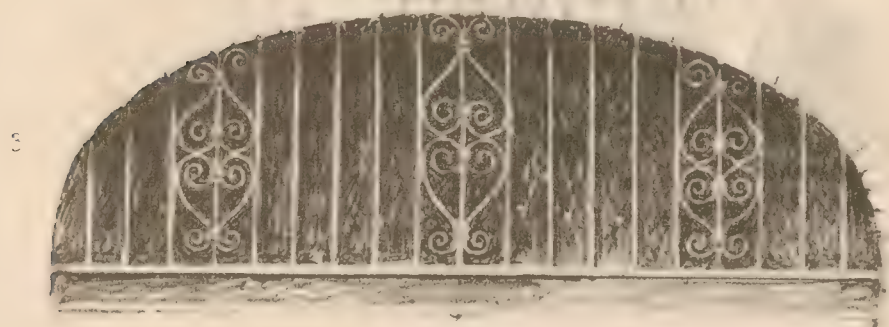
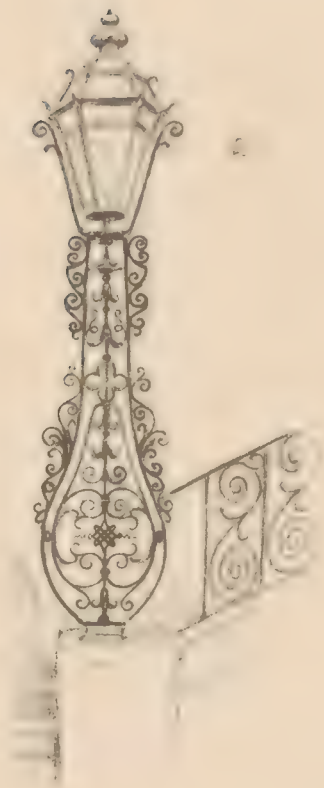
PLATE 217

GATE, NEWEL, AND GRILLE FROM CHARLESTON, S. C.

FIGURE 1. Main gate of the Jewish Synagogue—1838—Charleston, S. C., believed to be the work of the blacksmith Werner. There is a smaller side gate of the same general design at the rear entrance of the building.

FIGURE 2. One of a pair of ornate lantern newels that grace the front of the South Carolina Society Building—1804—Charleston, S. C.

FIGURE 3. An eighteenth-century grille over the gateway to an old house on St. Michael's Alley, Charleston. Grilles with this identical motif appear on many old buildings in Italy and France, and this fact might lead one to believe that this piece was the work of Thibaut. By some, however, it is attributed to Johnson, an earlier smith.



## PLATE 218

### GATE AND BALCONY FROM PHILADELPHIA, PA.

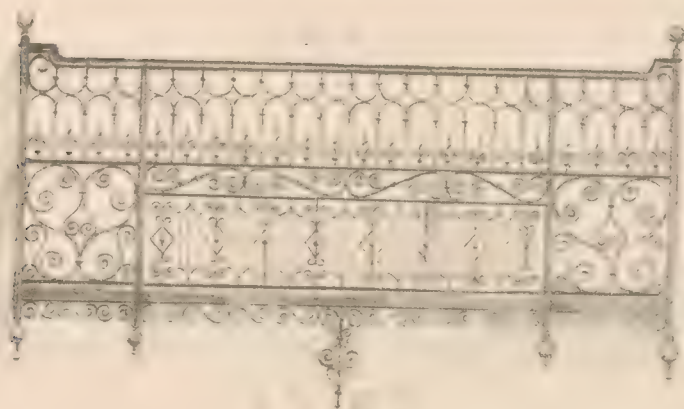
FIGURE 1. South gate of Christ Church—1727—Philadelphia, Pa. This beautiful specimen has the unique distinction of being signed and dated by the maker—S. Wheeler, 1795. Would that others had been as careful to do the same!

FIGURE 2. Balcony on Congress Hall—1787—Philadelphia, Pa. There are a number of indications on this rather elaborate example that it was wrought by the same smith who furnished the Christ Church gate, though there is no record to prove this fact.

A duplicate of this balcony was erected on the old City Hall, on the corner of 5th Street during its recent restoration, referring to which Mr. Horace Wells Sellers, F. A. I. A., writes:

"In our survey of the buildings preparatory to their restoration we found on the brickwork of the City Hall indications of the balcony anchorage, and as the window opening also extended to the floor we felt justified in duplicating the original balcony of Congress Hall as it now appears."





## PLATE 219

### NEW ENGLAND GATES AND RAILING

FIGURE 1. Main gate of the Colt Mansion at Bristol, R. I., dating from about 1810, and probably the most imposing piece of wrought iron of its kind and period in New England, still in a good state of preservation.

FIGURE 2. Overthrow of the single smaller side gate on the same estate, the gate itself being identical in pattern to the "great gate." The workmanship on these specimens is excellent, and their condition after more than a century's exposure is eloquent testimony to the quality of the material used. Even the rosettes have been given individual attention, and a careful inspection will reveal similar treatment of all details.

FIGURE 3.\* Gate and overthrow of Gardiner Greene House, Boston, Mass.—circa 1758. This ironwork is probably of a later period. A simple overthrow of somewhat similar type is shown on drawings of the John Hancock House, also of Boston, as it appeared in the early nineteenth century.

FIGURES 4, 5, and 6. Detail units of early nineteenth-century standards.

\* From an illustration on page 187 in "The Colonial House," by Jos. Everett Chandler, courtesy of the author.



Fig. 1

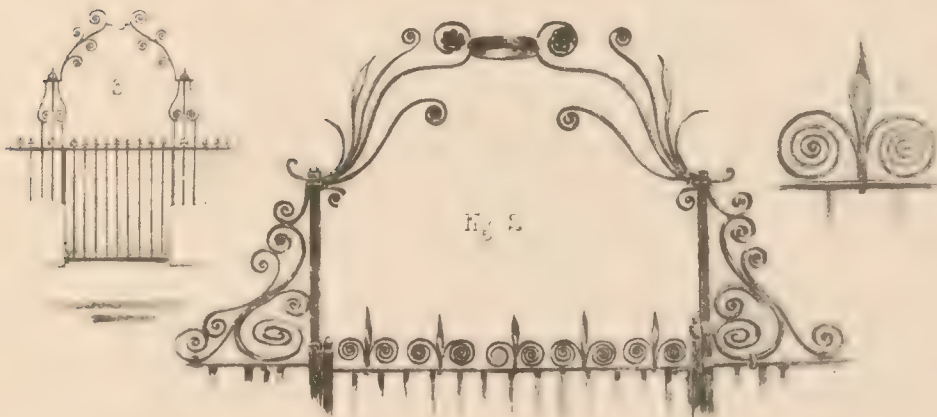


Fig. 2

PLATE 220

NEW ENGLAND BALCONIES

FIGURE 1. Window balcony, charmingly conceived and well executed, from the Colt Mansion in Bristol, R. I.—circa 1810.

FIGURE 2. Central panel of main balcony on same mansion. Both of these handsome examples are a credit to whoever fashioned them and, like the gates, are in a remarkable state of preservation after so many years' exposure to the rigors of New England climate. There is a specimen of similar pattern as Figure 2 on a house in Providence, R. I., which is evidently the work of the same smith.



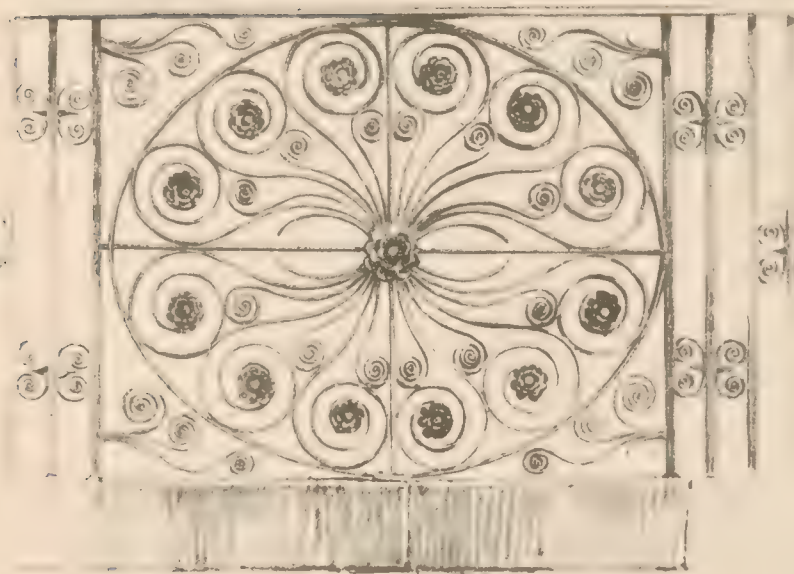


PLATE 221

GATES AND GATEWAYS

FIGURE 1. Gateway with lantern overthrow from an early-nineteenth-century house in Bristol, R. I., owned by Mr. Henry Wood. It has all the earmarks of having been made by the same smith who fashioned the iron-work on the Colt Mansion of the same place and period. See illustrations on plates immediately preceding this.

FIGURE 2. Gate of the Bruton Parish churchyard—1715—Williamsburg, Va.

The units at the side of the lower gate are from Charleston, S. C., standards.



PLATE 222

GATES AND RAIL UNITS

FIGURE 1. Half-section of the main gate of old St. Paul's Chapel—1761—Philadelphia, Pa.

FIGURE 2. Side gate of St. Paul's. There are three gates in this group—two side gates of similar design and the central pair of a more intricate pattern. All of them have an inset of four cast-iron panels in the lower field. This cast-iron section, which is merely suggested in the illustration, is unusually heavy and rather accentuates the lightness and delicacy of the wrought-iron work above and around it. The exact date of the erection of these gates has so far eluded search, but judging from the general character of the work and design, they were probably put in place some little time after the church was built.

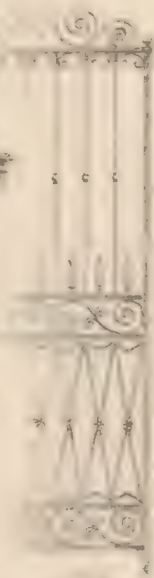
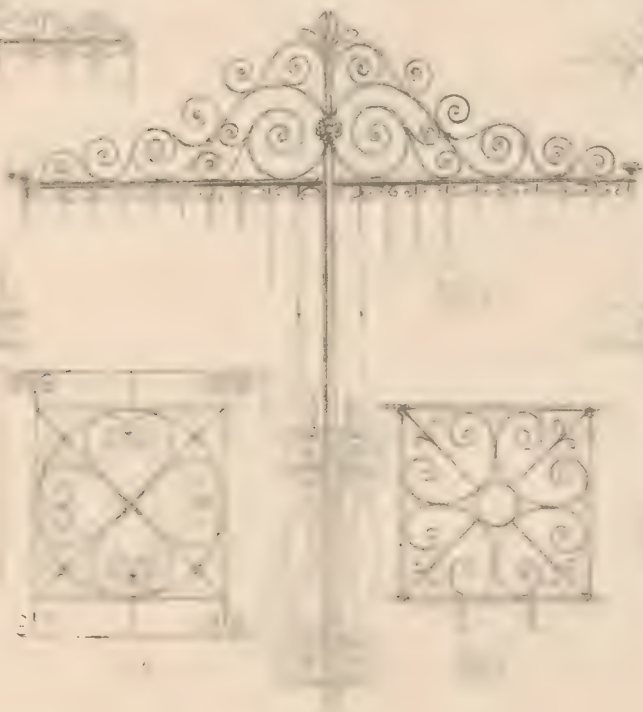
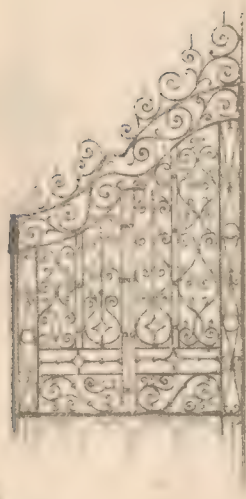
FIGURE 3. Section of a Charleston, S. C., gate, probably of early nineteenth century. Note the similarity of motif in the lower panel to that of Figure 6.

FIGURES 4 and 4a. Upper scrollwork and motives of the gate of the old Pennsylvania Hospital—1755—Philadelphia, Pa.

FIGURE 5. Section of gate on the Paul Morphy House—1803—in the old French Quarter of New Orleans, La. Note the similarity of this in general design to that of Figure 4.

FIGURES 6 and 7. Two rail units from Albany, N. Y.—circa 1810.





## PLATE 223

### RAIL, LANTERN, AND GRILLE MOTIFS

FIGURE 1. Peacock-scroll window grille—rear of old City Hall—1800—Charleston, S. C.

FIGURE 2. Lantern overthrow and gate members on the Vanderhorst House—1804—Charleston, S. C.

FIGURE 3. Characteristic rail motif on the Pennsylvania Hospital—1755—Philadelphia, Pa.

FIGURE 4. Different variants of the same motif—circa 1780. Later versions of these had additional cast-iron rosettes and finials.

FIGURE 5. An Albany, N. Y., rail unit in extensive use with various adaptations in the early nineteenth century, and still quite a popular motif.

FIGURE 6. A simple rail pattern, very common in many sections, especially eastern Connecticut and Newport and Providence, R. I., during the late eighteenth and early nineteenth centuries.

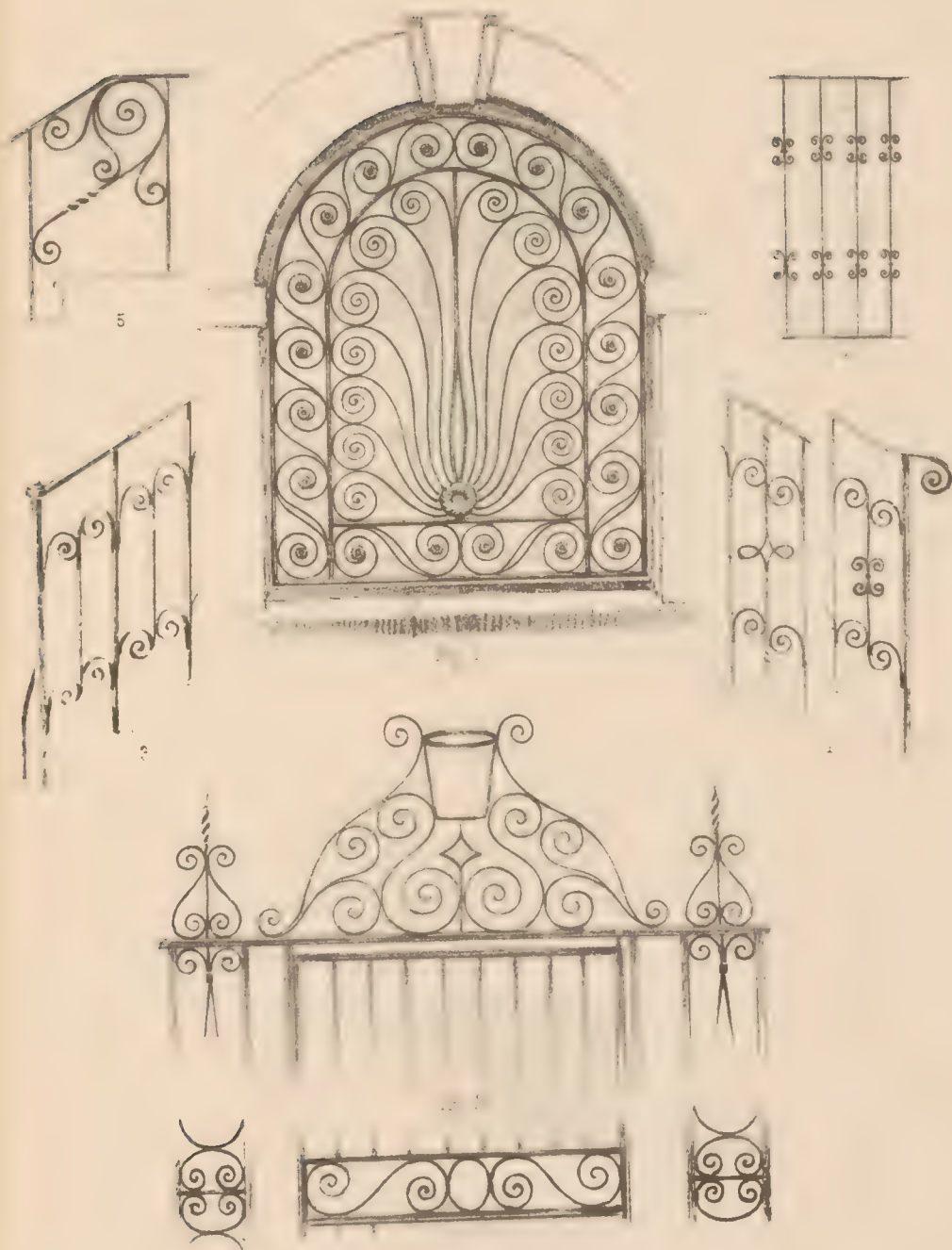


PLATE 224

CHARLESTON, S. C., GATES, ETC.

FIGURE 1. An interesting reminder of old colonial days in Charleston, this transom foil over the gate in the alley next the house where Washington was entertained during his memorable visit to the city.

FIGURE 2. Lunette grille under the stairway of the Charleston City Hall, 1800.

FIGURE 3. The famous Simonton Gate—1815-20—one of Charleston's show pieces, known also as the "Sword Gate" owing to the broadsword unit in the design. Legend has it that this gate was originally made for one of the city buildings, but was bought and installed here after the smith had gone to law with the city fathers as to the meaning of "a pair of gates." He had made a double set.

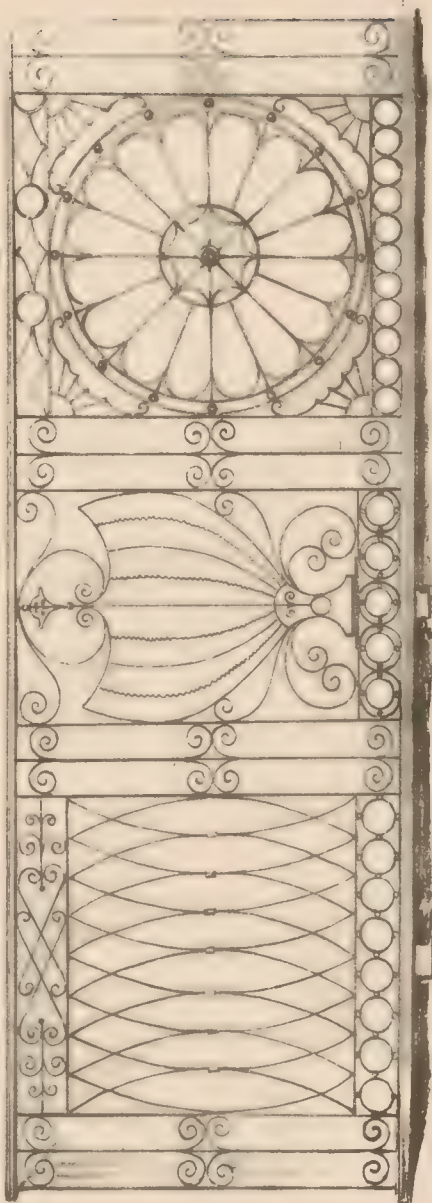
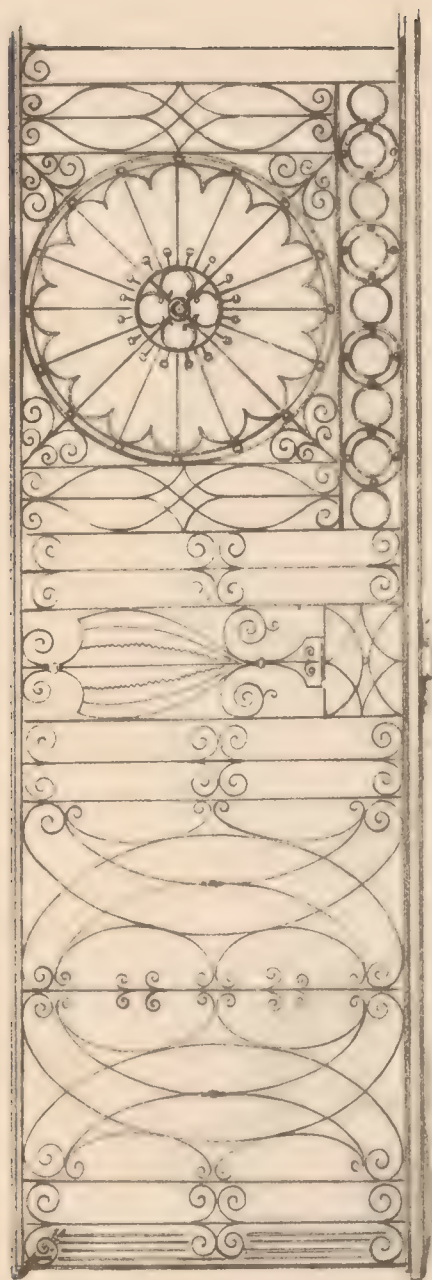




PLATE 225

BALCONY MOTIFS—CHARLESTON, S. C.

FIGURES 1 and 2. Two graceful old balconies (half-section each) from the Confederate Home on Broad Street, Charleston, S. C. Both are very delicately wrought, and are supposedly of pre-Revolutionary workmanship. The authorities of the Charleston Museum are making earnest endeavors to discover the makers of these and other early pieces, and have already unearthed some interesting data pertaining to them which they expect to publish in the near future.



## PLATE 226

### CHARLESTON, S. C., GATE AND BALCONY MOTIFS

FIGURE 1. The gate at the main entrance to St. Philip's Church in Charleston, S. C., rather more sophisticated in design than most others of its time, and showing evidence of a knowledge of earlier English patterns. These gates and the rail remnants are said by some to have been at one time part of the altar-rail in the interior of this church, and were probably rescued after a fire in 1835, and placed outside of the rebuilt church. We can readily believe this, as they are quite similar in design to the altar-rail of old St. Michael's. (See Plate 227.) Whether they were made locally or imported from England, later research may divulge. Dimensions of single gate, 33" x 48".

FIGURES 2, 3, and 4. Various early Charleston balcony centers, the left one on Broad Street, the center on Church Street, and the right on King Street.



## PLATE 227

### GATE, RAIL UNITS, AND GRILLES

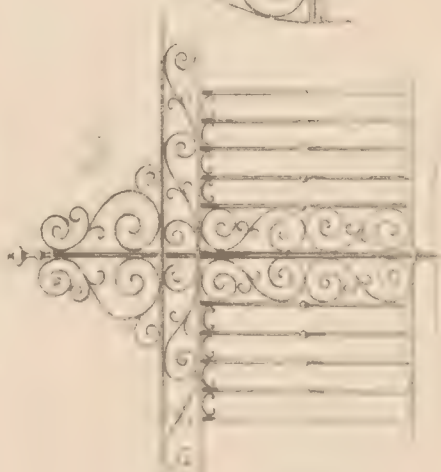
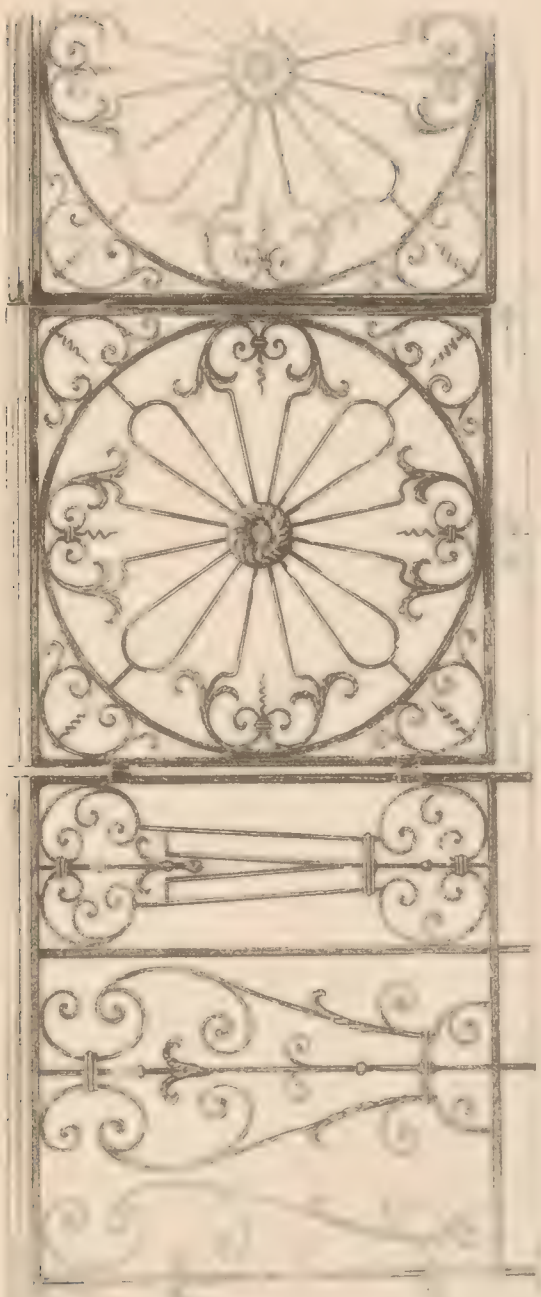
FIGURE 1. The gate and main units of the chancel rail of St. Michael's Church—1752-61—in Charleston, S. C. The rail proper is composed of six of these units flanking the gate and arranged as illustrated, four of similar pattern in the central group with a repeat of the design at both ends.

This handsome piece of ironwork is strikingly similar in design to that of the gate in front of St. Philip's Church (see Plate 226, Figure 1), so it would not be surprising to find that they were executed by the same smith, though so far the facts are lacking as to where and by whom they were actually made. In general execution they are superior to most of the work done locally at that time, and future research may disclose that both these specimens were imported, though it would be a source of no little pride to discover that a native worker in Charleston was responsible for their creation.

FIGURE 2. Handsome rail-center—1780 or 1790—Hudson, N. Y.

FIGURES 3 and 4. Fanlight grilles—early nineteenth century—Charleston, S. C.





# PLATE 228

## BALCONIES, RAILINGS, AND NEWELS OF OLD NEW YORK CITY

FIGURE 1. Wrought-iron balcony motif of Federal Hall, Wall Street, New York City, now in the safekeeping of the New York Historical Society. It was on this balcony that Washington was inaugurated as President of the United States of America in 1789, and the appropriate center unit of thirteen arrows is symbolic of the union of the original States.\*

FIGURES 2, 3, and 4. Three rail units from old houses on Cherry Street, New York City, one of which (No. 7) was the first house to be illuminated by gas, in the year 1825.

FIGURE 5. Early-nineteenth-century newel post—40" high—from an aristocratic old house on Bleeker Street. Variations of this "Greek Revival" design of that period can be found in many of the older towns. For accompanying rail design, see Figure 1, Plate 229.

Newels having the same base as Figure 5, but terminating in a volute instead of the angular fret form above, were also much in evidence. (See Plate 229, Figure 9.)

FIGURE 6. Another newel of the same period from Greenwich Village, New York City. It is 61" high and of graceful lines. This pattern also appears now and again with additional leafage applied at the top, just above the rosettes. (See illustration, page 215—Nathan Smith House, 1815, New Haven, Conn., in "The Colonial House," by J. Everett Chandler.)

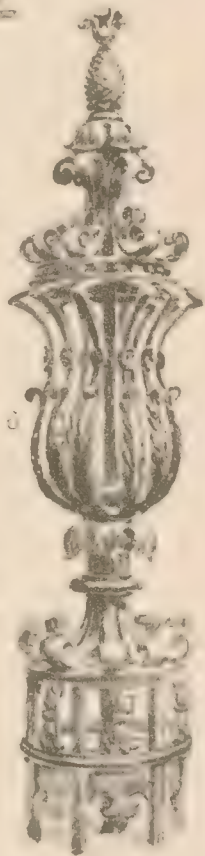
FIGURES 7, 8, 9, 10, and 11. A group of simpler newels from the old Chelsea district, New York City.

\* Federal Hall, which was formerly New York's city hall, had been given over to the national government and entirely reconstructed from plans by Major L'Enfant, the French engineer who laid out the city of Washington, D. C. The entire cost of reconstructing the building, £50,000, was raised by a lottery, notice of which was published in the *New York Journal and Patriotic Record* for September, 1790. (See copy in the files of the New York Historical Society.)

Our efforts to locate records that would perhaps show who made the ironwork on this historically interesting building have so far yielded bills like the following (from the files of New York City Hall of Records), but none in which the balconies are mentioned:

1789.	<i>Corporation of the City of New York to John Grahams, Dr.</i>	
May 11—	To 2 Square Ornamental Lamps at the Presidents.....	£-s-d
	To 2 Lamps repaired—shaped the same as 2 others made by Samuel Kempton.....	" 4 "
May 12—	To 4 pipes.....	" 1 "
	" 2 Cups for Lamps at the Presidents.....	" 6 "
1789.	<i>Federal Hall, Dr. to Jacob Wilse</i>	
July 11—	To a conducting rod Wt 260¾ @ 1/1.....	£14, 2, 5¾
	Received the Above in full of George Janeway Jacob Wilse	
1789.	<i>Bill to the Corporation of the City of New York from Edward Meeks</i>	£-s-d
Sept. 7—	To a Box for a Pulley for a Globe Lamp and 2 hooks for the Cord For the Federal Hall.....	0-4-0
Sept. 11—	To a Schorll Lamp for Federal Hall.....	1-0-0
Oct. 6—	To Altering 2 lamp Irons for the Presidents Door.....	0-3-0
May 13—	To 2 Lamp Irons for the Presidents Door @ 24s.....	2-8-0

Fig. 1



## PLATE 229

### RAILING, BALCONY, AND NEWEL-POST DESIGNS

FIGURES 1 and 2. Front-porch stair-rails with convenient foot-scraper provision, from the old fashionable quarter in Bleecker Street, near Broadway, New York City. Rails such as these usually ended in a newel post like Figure 5 on this plate or Figure 5 on Plate 228.

FIGURE 3. A motif common to old New York as well as other seaport towns. See Plate 233 for a modification of the same, very prevalent in New Orleans.

FIGURE 4. A very graceful balcony motif in old St. John's Parish—circa 1790—New York City.

FIGURE 5. Graceful newel post of the tall type from old Greenwich Village, New York City. It is 60" high.

FIGURE 6. Low round newel of later type with finial and other units of cast iron. 35" high, from old Chelsea, New York City.

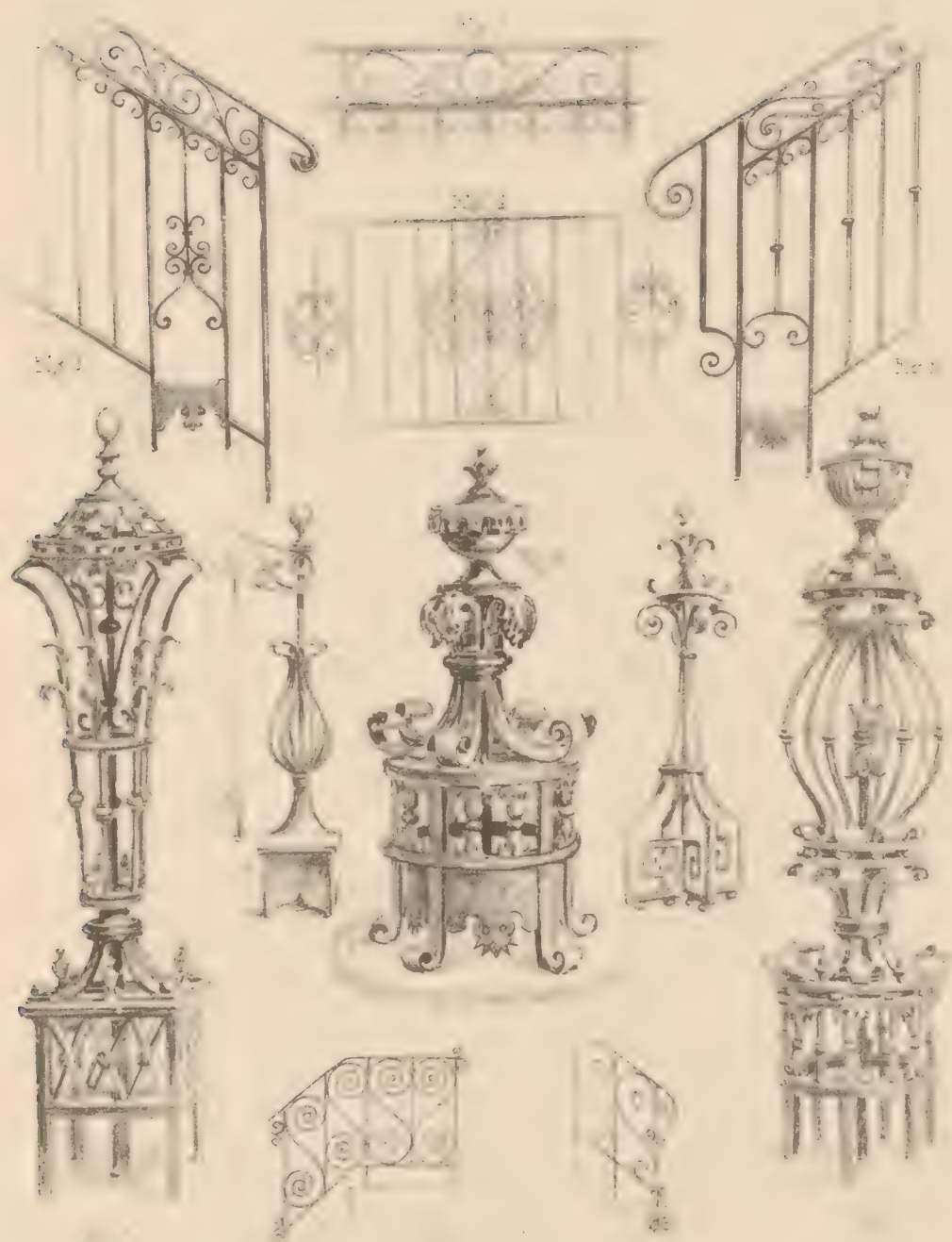
FIGURE 7. Tall newel of rather unusual design on Van Dam Street, in the old Greenwich Village section, New York City.

FIGURE 8. Odd newel of the 1825 to 1840 period in Albany, N. Y.

FIGURE 9. Another "Greek Revival" example—from Baltimore, Md.

FIGURES 10 and 11. Two typical rail motifs of about 1840-50 period in Albany, N. Y.







## PLATE 230

### NEWEL, BALCONIES, AND RAILS

FIGURE 1. Early-nineteenth-century ornamental newel, flanking the stairway of an old bank building in Natchez, Miss. The finial resembles strongly some of the newels of the same period in New York City, but the ample proportions of its base make it somewhat less commonplace than many of that date, and are in keeping with its position on the broad stone landing.

FIGURE 2. An unusual New Orleans balcony in which the pleasing effect of the light and graceful line arrangement of the central group—suggestive of Spanish influence—is rather marred by the heaviness of the quite ordinary surrounding border units.

FIGURE 3. Another balcony from the Cabildo in the Vieux Carré in New Orleans, La. Compare with others on this interesting old building, shown on Plate 231.

FIGURE 4. Late-eighteenth-century railing from Petersburg, Va. Practically the same design can be found on other houses of the period, notably in Norfolk, Va.

FIGURE 5. Another simple rail, and center unit—late eighteenth or early nineteenth century—from Bristol, R. I.

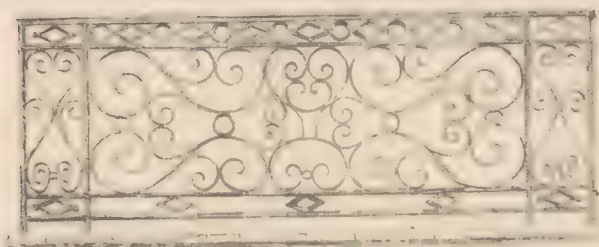


PLATE 231

BALCONIES—NEW ORLEANS, LA.

FIGURE 1. Side balcony of the Spanish Cabildo or government building—1780—at Jackson Square in the old French Quarter of New Orleans, La.

FIGURE 2. Section of the front balcony of the Cabildo.



## PLATE 232

### VARIOUS LYRE MOTIFS

The lyre motifs on this page are from different localities and of earlier as well as later periods, the inclusion of the anthemion showing the influence of the Greek Revival. They were used in gate, balcony, and railing designs.

FIGURE 1. Early form from the Miles Brewton (Pringle) House—1755—Charleston, S. C. It has the simplicity and charm of an Adam piece.

FIGURE 2. Another lyre pattern from the same house as Figure 1. An upper inset, as faintly suggested, is of cast iron, which may have been added later to increase the height, for this piece guards a window.

FIGURE 3. A type of lyre relatively common in the later Charleston gates, where it is grouped with latticework dotted with rosettes, as noted in the introductory discussion to this chapter.

FIGURES 4, 5, 6, and 10. All from Baltimore, Md., most of them dating from the latter part of the Greek Revival period. Figure 5 is a particularly light and graceful example of the anthemion motif, while Figure 6 is an elaborate combination of lyre and anthemion with rosettes that is rather unusual. It is probably of later date than the others.

FIGURE 7. A specimen from Albany, N. Y.

FIGURES 8 and 11. From Philadelphia, where there are many variations of the lyre pattern on houses still standing, dating from 1790 and the early 1800's.

FIGURE 9. An example still surviving in New York City, where it was put up circa 1825 to 1830.

Note the similarity of the rail inset in Figures 7 and 9, and then compare these with that in Figure 11, an earlier conception of this pattern. In its later form it is found in the balconies and railings of nearly all our older cities, and is still popular in comparatively recent work.



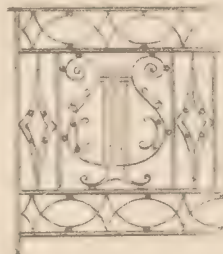
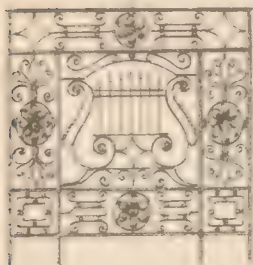


PLATE 233

BALCONIES, ETC.—NEW ORLEANS, LA.

FIGURE 1. Motif study of the center balcony of the Spanish Cabildo in New Orleans—circa 1780.

FIGURE 2. Lamp-bracket of the old Presbytere Building in the French Quarter of New Orleans—late eighteenth century.

FIGURE 3. Sketch of a popular top-rail motif of the French workers in old New Orleans. This motif was used with only slight modifications by iron-workers in all the colonies, especially in New York and Philadelphia, and is still popular with the modern workers.

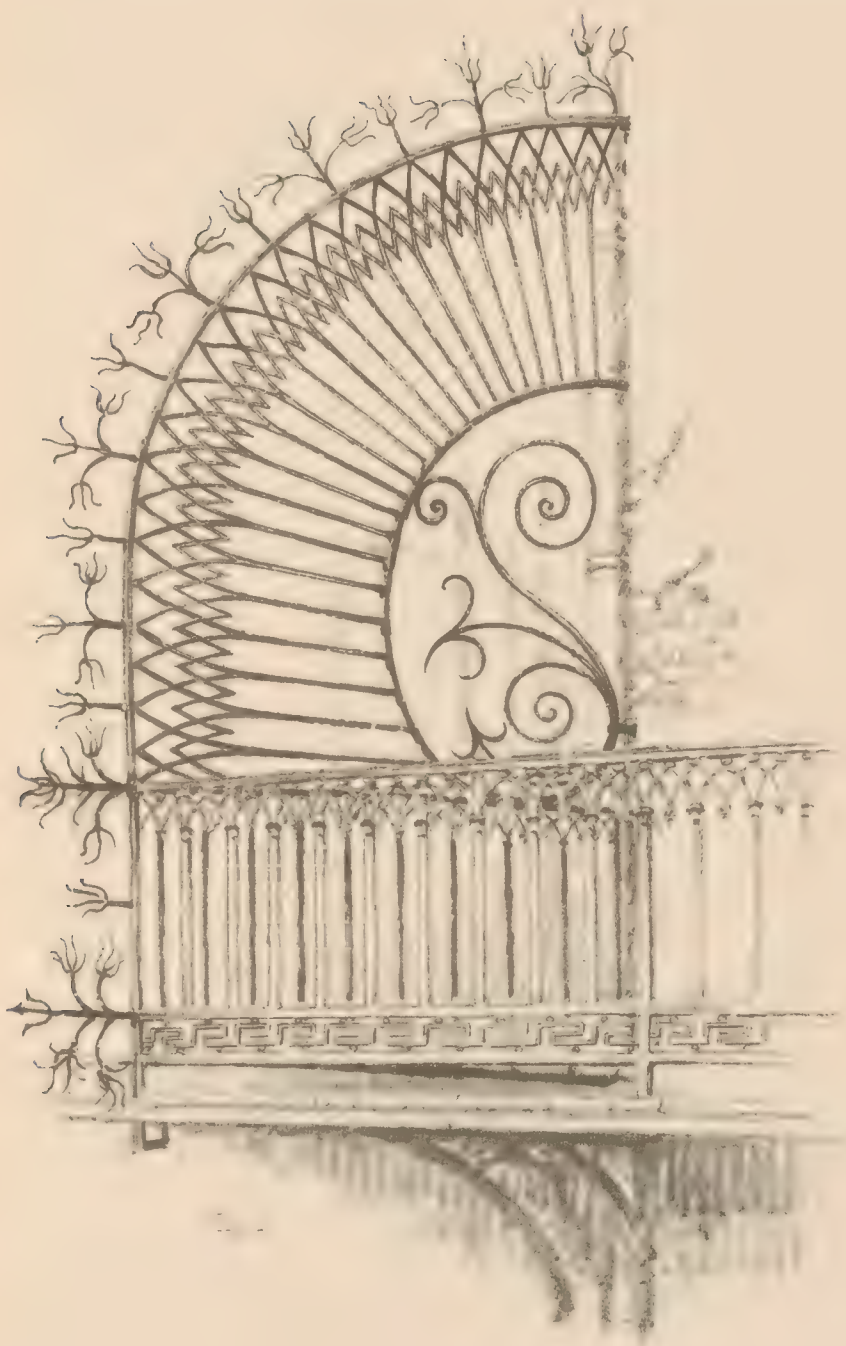


## PLATE 234

### NEW ORLEANS BALCONY SCREEN

This attractive balcony screen, or foil, on Royal Street is a pleasing combination of various periods of style more or less harmoniously blended. The few cast-iron units do not seem to mar it seriously. It is light yet strong; the closely woven lacy fender contributing amply to this end. One might almost suppose that the designer of this unusual piece of work had seen the foil on the church of St. John the Evangelist in Westminster, England (illustrated in "Ironwork," by J. Starkie Gardner). The two specimens have so many points in common that it is difficult to imagine the conception of the one without the inspiration of the other.

The menacing array of forking prongs effectively prevents easy access from the neighboring balcony.





## PLATE 235

### INITIAL AND MONOGRAM RAIL AND BALCONY CENTERS

FIGURE 1. From Chartres Street, New Orleans, La.

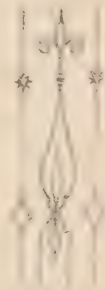
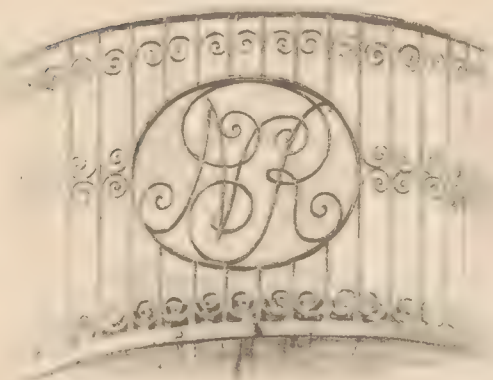
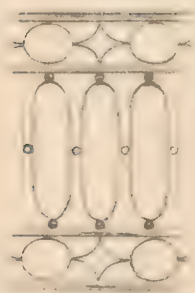
FIGURES 2 and 3. From the Paul Morphy House—formerly the First Bank of the Mississippi Valley, 1803—Royal Street, New Orleans, La. Figure 2 is combined with considerable cast-iron work.

FIGURE 4. A Charleston example.

FIGURE 5. Balcony center on the Nathaniel Russell House—1810—Meeting Street, Charleston, S. C. Some authorities give an earlier date for this house.

FIGURE 6. A popular early nineteenth-century rail motif in Baltimore, Md.

FIGURE 7. Motif of three dainty curved window balconies on a Philadelphia house—circa 1830 to 1840.



## PLATE 236

### NEW ORLEANS BALCONY SUPPORTS

A group of the various types of balcony supports, or braces, in the old French Quarter of New Orleans, La. French and Spanish traditions are followed more or less closely in nearly all the better pieces of ironwork in this quaint section. Occasionally one does find a bastard piece, probably an effort at independence or originality on the part of some unskilled but headstrong worker.



## PLATE 237

### BALCONY, SCROLL, AND BRACE—CHARLESTON, S. C.

FIGURE 1. A Charleston, S. C., balcony.

FIGURE 2. Awning scroll and brace. These awning scrolls were peculiar to Charleston, S. C. They usually adorned the two sides of the iron awning equipment, and at the ribbon-band center an ornamental unit was imposed by way of added decoration. Sometimes a wooden sign was suspended from these side scrolls. (See Plate 238, Figure 5.)

The braces of these awning sets were usually ornamental as well as for the purpose of giving additional strength.

FIGURE 3. Another way of saying the same thing, for the Charleston smith used this circular vehicle of expression with many slight deviations.





PLATE 238

SCROLLS AND SIGN—CHARLESTON, S. C.

FIGURE 1. Scroll ornament near the wall socket of a Charleston awning brace.

FIGURES 2 and 3. Specimens of the same character but of simpler design.

FIGURE 4. An ornate awning scroll.

FIGURE 5. Another of plainer type, with suspended sign-board, mentioned in connection with Figure 2 on Plate 237.



## PLATE 239

### CHARLESTON, S. C., SIGNS, SIGN-SUPPORT, BRACE

Elaborate wrought-iron trade-signs, such as were in use in Europe, were not adopted to any marked extent in the American colonies, though wooden signs were common enough. But even in the mother countries blacksmith signs were quite rare, so it is claimed. In the Nottingham Museum in England there are two wrought-iron smith's signs without brackets. One has three horseshoes and the date 1753, the other has a horseshoe and a set of smith's tools, and the date 1752. ("Ironwork," by J. Starkie Gardner, Part III, p. 138.)

FIGURE 1. It is all the more surprising therefore to find these beautifully wrought iron supports of what must have once been a startling sign still securely embedded in a Charleston wall.

FIGURE 2. Through the kind assistance of Mr. George W. Johnson, and also Miss Laura Bragg of the staff of the Charleston Museum, we have been able to make a rough sketch of the complete "Sign of the Anvil." It adorned the blacksmithing establishment of one Archibald MacLeish, a craftsman locally known to fame about 1830 to 1850. The bracket supported a full-sized plow, a full-fledged anvil, a small ship's cannon, and parts of an early fire-engine, all welded to a series of gracefully curved braces. Even the tremors of the earthquake left it unmoved, proving conclusively how supremely well it had been constructed. This sketch was drawn from a very small photograph taken directly after the earthquake, when ruin abounded on all sides. The projecting section of the sign was only recently removed.

FIGURE 3. Jeweler's sign, Charleston, S. C.

FIGURE 4. Bracket of a serving-shelf in the Pringle House—1755—Charleston, S. C. It strongly resembles an eighteenth-century bracket in the Victoria and Albert Museum, London, England, but is probably of later date, judging from the use of the anthemion and the rosette work.





## PLATE 240

### HOOKS AND BRACE

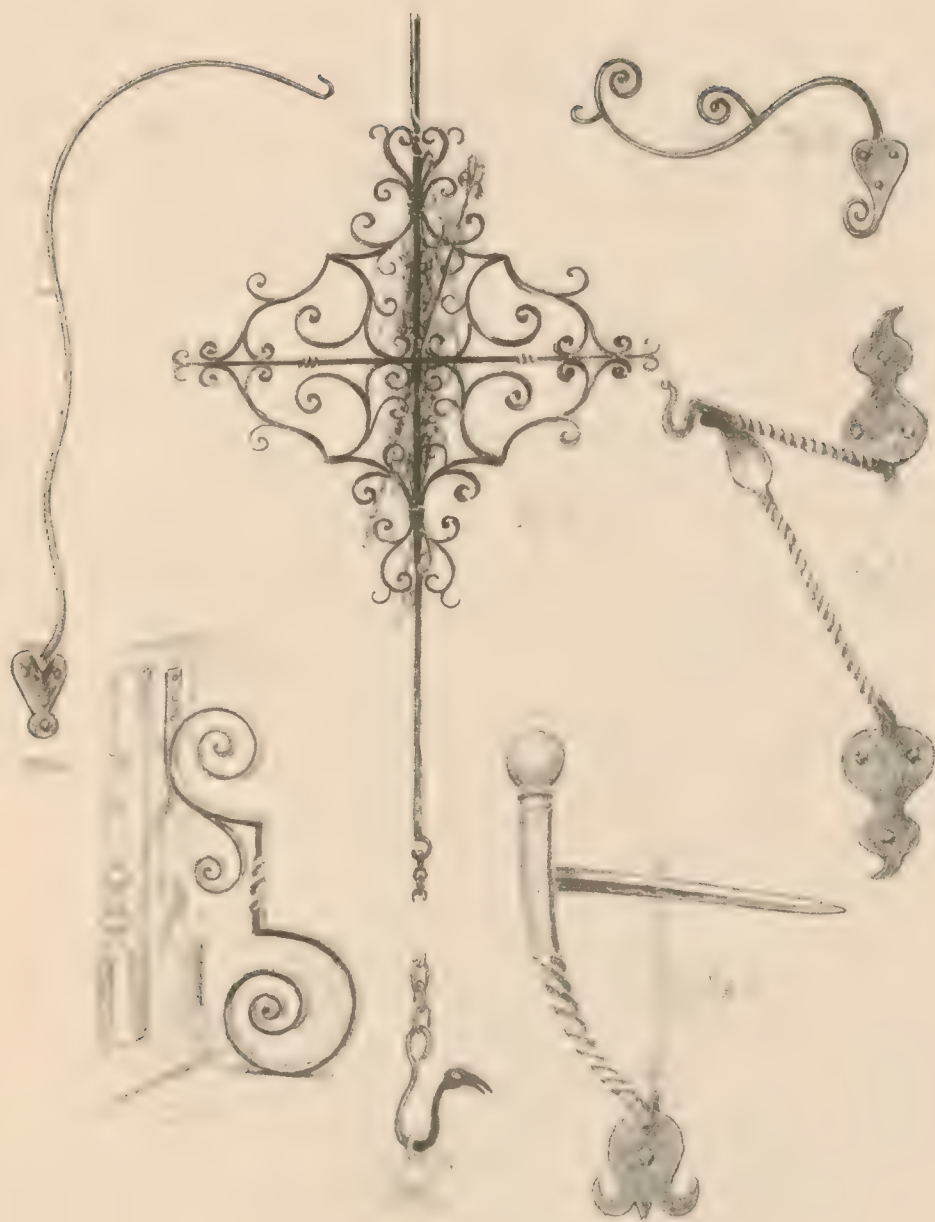
FIGURE 1. Simple hook for holding candelabra from St. Peter's Church—1767—Middletown, Pa.

FIGURE 2. Old Bucks County bracket-hook probably used for the same purpose as Figure 1. It is now in the collection of Colonel Henry D. Paxson, Philadelphia, Pa.

FIGURE 3. Elaborate wrought-iron chandelier suspension rod in Christ Church—1749—Philadelphia, Pa. The central ornamental cross is suspended from the ceiling by a long chain, and another length of chain beneath it ends in the graceful swan's-head hook which holds the chandelier proper. Some of the tips and minor scrolls are gilded by way of further decoration.

FIGURE 4. One of a pair of early ornamental braces supporting the gallery rail in old Bruton Parish Church—1715—Williamsburg, Va. It is claimed by some that these braces were in the earlier structure erected about 1678 or 1680.

FIGURES 5 and 6. Ornamental Pennsylvania hooks in the collection of Mr. Henry F. du Pont, Southampton, Long Island. Figure 6, with its characteristic tulip finial, was probably used as a rest for a wooden door-bar.



## PLATE 241

### RAIL TERMINALS AND PUMP UNITS

FIGURES 1, 2, and 3. Rugged hand-wrought terminals of early hand-rails in Salem, N. C., made by Moravian workers about 1760.

FIGURES 4, 5, and 6. Wrought-iron work on pumps in Ephrata, Pa., also made by the early German sectarian workers—circa 1750-60.

FIGURE 7. Terminal of hand-rail on Powell House—1768—in Philadelphia, where Washington frequently visited. The balustrade proper is a series of plain squared uprights with simple foot-scraper inserted near the door-step.

FIGURE 8. Ornate rail-end—circa 1825—East Broadway, New York City, showing the later elaboration of the earlier and simpler end.



## PLATE 242

### OLD PHILADELPHIA VANES

FIGURE 1. From an old mill on Chester Creek, Pa., erected in 1699 by Richard Townsend. William Penn, Samuel Carpenter, and Caleb Pusey were the original partners in this enterprise and their initials appear on the vane. It was presented to the Pennsylvania Historical Society by Mr. Reese W. Flower in 1864. Original vane and photograph of it by Mr. Ph. B. Wallace, Philadelphia, Pa., followed in making drawing.

FIGURE 2. On the old Pennsylvania Hospital, erected in 1755.

FIGURE 3. On the old Swede's Church, Gloria Dei, erected in 1700.

FIGURE 4. Christ Church vane with Episcopal miter finial. The church was erected in 1727, but the spire was not added until 1754.

FIGURE 5. Vane on the building sheltering the Liberty Bell in Independence Hall. While the building itself is pre-Revolutionary, we have it on the authority of those in a position to know that the present spire was not erected until 1828, and this vane probably dates from that time. It may have been on the other spire, but we think it very unlikely. The drawing at the side shows an enlargement of the cap ornament, evidently meant to represent a liberty cap.

FIGURE 6. Vane surmounting the cupola of Congress Hall—1787. Both buildings flanking Independence Hall fly vanes of similar pattern.





## PLATE 243

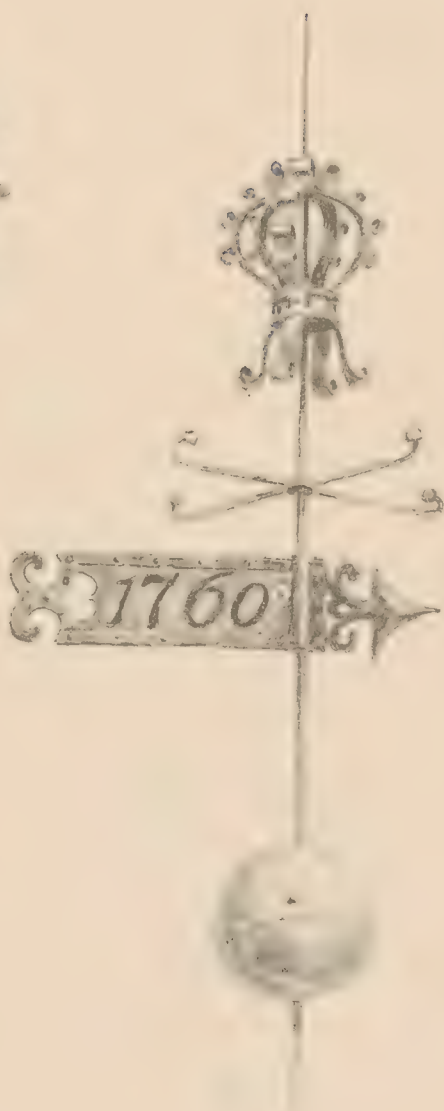
### DATED WEATHER-VANES

FIGURE 1. Vane from Mulberry Castle, Oakley, S. C., dated 1714.\* Each of the four corner wings, or "flankers," of this interesting old building is surmounted by a similar vane. Note the tulip finials on the scroll work. There were prototypes of this vane in England a full century earlier than this. J. A. Gotch, in his "Architecture of the Renaissance in England," shows one from Barlborough Hall (John Rhodes)—1616—that is very like this one, even to the fleur-de-lis ornaments on the pennant.

FIGURE 2. From Germantown Academy—1760—Germantown, Pa. The bullet-marks in the ball were made by a passing band of Indians to prove their skill as marksmen in the early days of the academy's existence, so we were told when making the sketch.

The crowns surmounting both these vanes are a reminder of the days when the colonists still boasted of their loyalty to the royal house in England.

\* At present old "Mulberry" is owned by Mr. Clarence E. Chapman through whose courtesy we were permitted to make this sketch.



## PLATE 244

### WEATHER-VANES

FIGURE 1. A well-wrought old weather-cock found in Montgomery County, Pa., and now belonging to Mr. Wm. B. Montague, of Norristown, Pa. The stockily built square shaft upon which this cock turns has a pointed end with spike-head welded on the side, so that it can be driven into the gable beam. This spike end is notched as shown, giving it a grip-hold not easily removed, an extra safeguard found on many old vanes of this sort. The bifurcated leaf-like side ornaments have an outward ram's-horn thrust, a rather unusual treatment.

FIGURE 2. Historic old weather-cock that swung from the spire of the Dutch Reformed Church at the foot of State Street, Albany, N. Y., in 1656, and claimed to be the oldest vane fashioned in this country. It is said to be made of brass, but we have included it to show that the simple methods of construction were very much the same at that time, regardless of material used.

Note the tail brace in both these specimens.

Drawing made after illustration in "Albany Chronicles," through the courtesy of the author, Mr. Cuyler Reynolds, and for details we were further assisted by a photograph of the original, kindly furnished by Mr. Westcott Burlingame, also of Albany, N. Y.





## PLATE 245

### A PENNSYLVANIA COCKEREL VANE

A generation before the Revolutionary War the barn of Michael Schaeffer, in Berks County, Pa., flaunted this weather-vane, as its initialed and dated pennant shows. It is now in the collection of Mr. W. E. Bailey, Harrisburg, Pa.

The cock in this instance resembles a duck, but he wears characteristic Palatinate tulips on his head and tail, somewhat smaller than the one that tops the main rod, and similar to those repeated in the group just above the pennant. The vane is in excellent condition in spite of its years of service, but one foot and the tulip on the tail are missing (restored as indicated).

It is 38" high and the base ornament has a spread of 20".

Pennant is 15" by 5½". Spread of upper ornament groups, ½".

The pair flanking this vane are still in service on the gable ends of historic old Augustus Lutheran Church, which was founded by Henry Melchior Muhlenberg in Trappe, Pa.—1743.

Note again the inevitable tulip pattern in the larger vane and the star motif capping the smaller one.

1670

EP 20/15

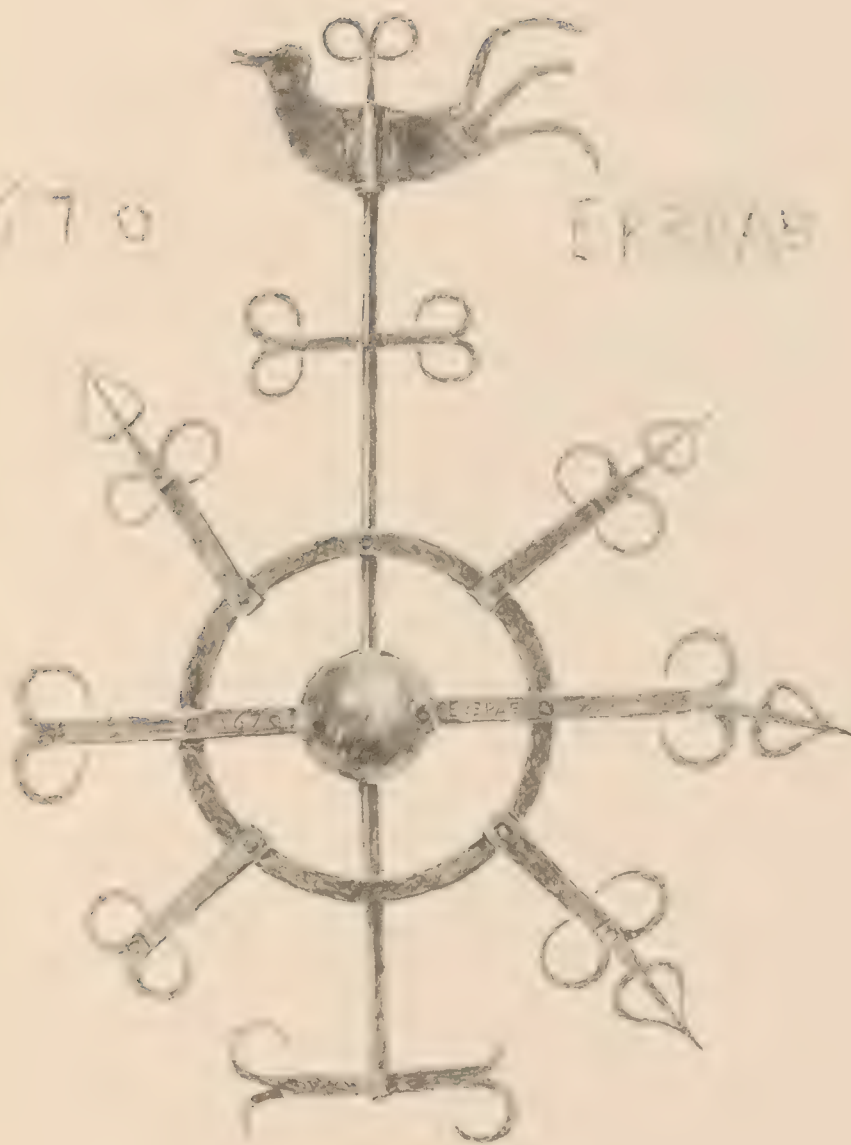


PLATE 247

WEATHER-VANES—COCKEREL TYPE

FIGURE 1. A good-sized weather-cock formerly flying from the peak of a Lehigh County, Pa., farmer's barn, but now doing duty at the home of Mr. Elmer Zimmerman, Monterey, Pa. Vane measures 31" from tip to tip.

FIGURE 2. Vane which did service for many years on the spire of the old Stone Church, Hurley, N. Y.

FIGURE 3. Old weather-cock that topped the "Stadt Huys," erected in 1642 and demolished in 1700, that stood on Pearl Street and Coenties Slip in "Nieuw Amsterdam." This vane belongs to the St. Nicholas Society, New York, to which it was presented by Washington Irving in 1848, after it had been on his home at Sunnyside for some years. It is taken care of for this society by the New York Historical Society.



PLATE 246

EARLY WEATHER-VANE

This interesting old weather-vane closely resembles those made by the Pennsylvania German craftsmen, as a glance at the one on the previous plate will show, and also has the earmarks of a South German or Hungarian piece.

It is an excellent example of early charcoal ironwork, with the date —1670—deeply incised on the left side of the center cross-bar, and the word EKSPAS on the right. Height,  $41\frac{1}{2}$ ". Width,  $31\frac{1}{2}$ " over all.

Vane now in the collection of Mr. Henry F. du Pont, Southampton, Long Island.





## PLATE 248

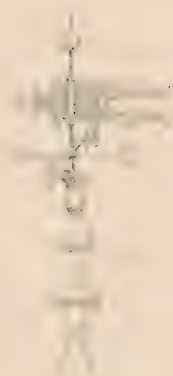
### PENNSYLVANIA WEATHER-VANE

FIGURE 1. This weather-vane, still flying from its original shaft atop the old Moravian "Bell" House in Bethlehem, Pa., has been in continual service since 1746. The device is the pascal lamb of St. John with a banner perforated with the word "Heyl," which is old German for heal or heal. "The sacrificial lamb for the healing of the nations." What more appropriate emblem could be selected for use on a Moravian seminary? The deciphering of this word on the pennant during the difficult process of getting a sketch of the vane proved to be quite a discovery, for apparently there is no record of there being such a word on the banner in any of the old church documents.\* The typical tulip ornament is again in evidence here as a finial and on the staff below the pennant.

FIGURE 2. Vane on the "new" Moravian Church at Bethlehem, Pa., built in 1803, a century and a quarter ago.

FIGURE 3. Vane on Old State House—circa 1700-10—Boston, Mass. As vanes of this type are found on buildings at a contemporary period in England it is reasonable to believe that this one has been on the cupola of this historic edifice since its erection, though we have been unable to verify the fact. An interesting feature is the tulip finial into which the vane rod is set, in this respect resembling its Moravian neighbor, Figure 1.

\* "... one of the painters climbed up to the vane and deciphered the inscription. It turns out that you were entirely correct and the letters are 'HEYL,' usually now written Heil, which means, as you know, 'Salvation.' The idea undoubtedly was to symbolize the carrying of Salvation . . . to all four points of the compass."—Quoted from a letter to the author, signed by Rev. Paul de Schweinitz, D.D., secretary of missions of the Moravian Church in America.



## PLATE 249

### WEATHER-VANES—INDIAN TYPE

FIGURE 1. Famous old Indian vane made by Deacon Shem Drowne, already spoken of in the fore part of this chapter. It once topped the cupola of the old Province House, Boston, Mass., but is now part of the collection of the Massachusetts Historical Society. Just when it was made has so far eluded discovery, but it was evidently in use in 1768, for a rare old print (owned by Mr. Nathaniel T. Eliot, of Roxbury, Mass.) entitled "The Seventeen Rescindors" shows Province House with this vane on it at that time. It may be of earlier date, however, for Province House was built in 1679. Though of copper, it has been included as a representative specimen of this noted craftsman's work, and of the cruder type of Indian vane.

FIGURE 2. A typical eighteenth-century Pennsylvania Indian vane, once on the barn of John Wister, in Germantown, Pa., but now in the museum of the Site and Relic Society there. Vanes of this kind were common in that vicinity in colonial days, and may still be found in service occasionally. They depict the Indian in various postures, kneeling and standing, some barbaric and others sophisticated in costume like this one.





## PLATE 250

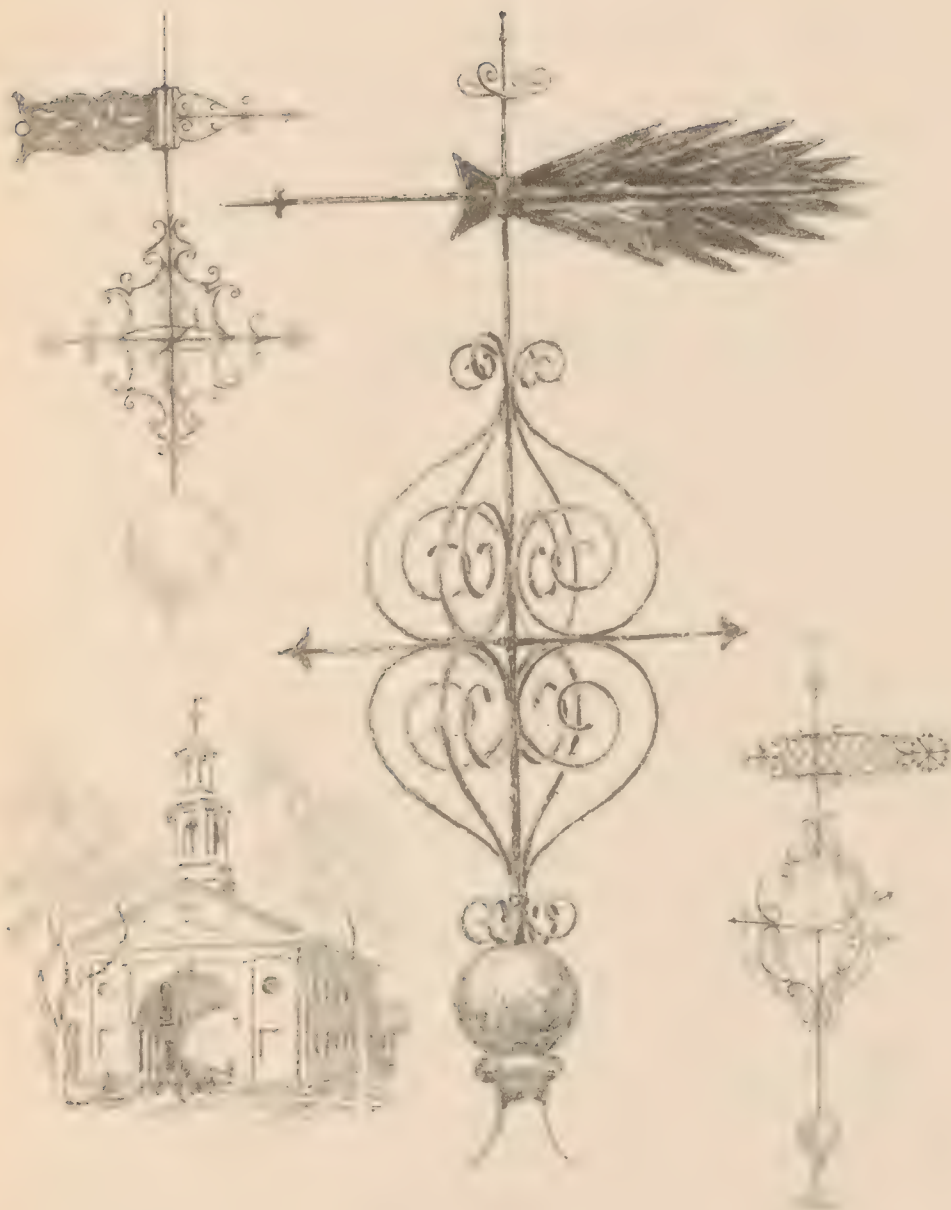
### WEATHER-VANES

FIGURE 1. A weather-vane from the old Brick Meeting House—1803—in Canandaigua, N. Y. It is a characteristic vane of that period (late eighteenth and early nineteenth centuries), with its delicate and refined group of nicely balanced spirals. Yet with all its seeming lightness, the intelligent combination of bracing units has stood firm against the ravages of wind and weather for all these years.

The little *remarque* sketch on the side gives one a good idea of this fine old bit of colonial architecture.

FIGURE 2. Vane from "Old First" Church, Newark, N. J. This church has a stone tablet on the front giving the date of its erection—1787—but as services were not held there till 1791, the vane probably dates from that time.

FIGURE 3. Vane from old church at Claverack, N. Y.—dated 1767.



## PLATE 251

### WEATHER-VANES

FIGURE 1. On the old Swede's Church—1670—Wilmington, Del.

FIGURE 2. On the City Hall, Newcastle, Del., which was built in the late seventeenth or early eighteenth century.

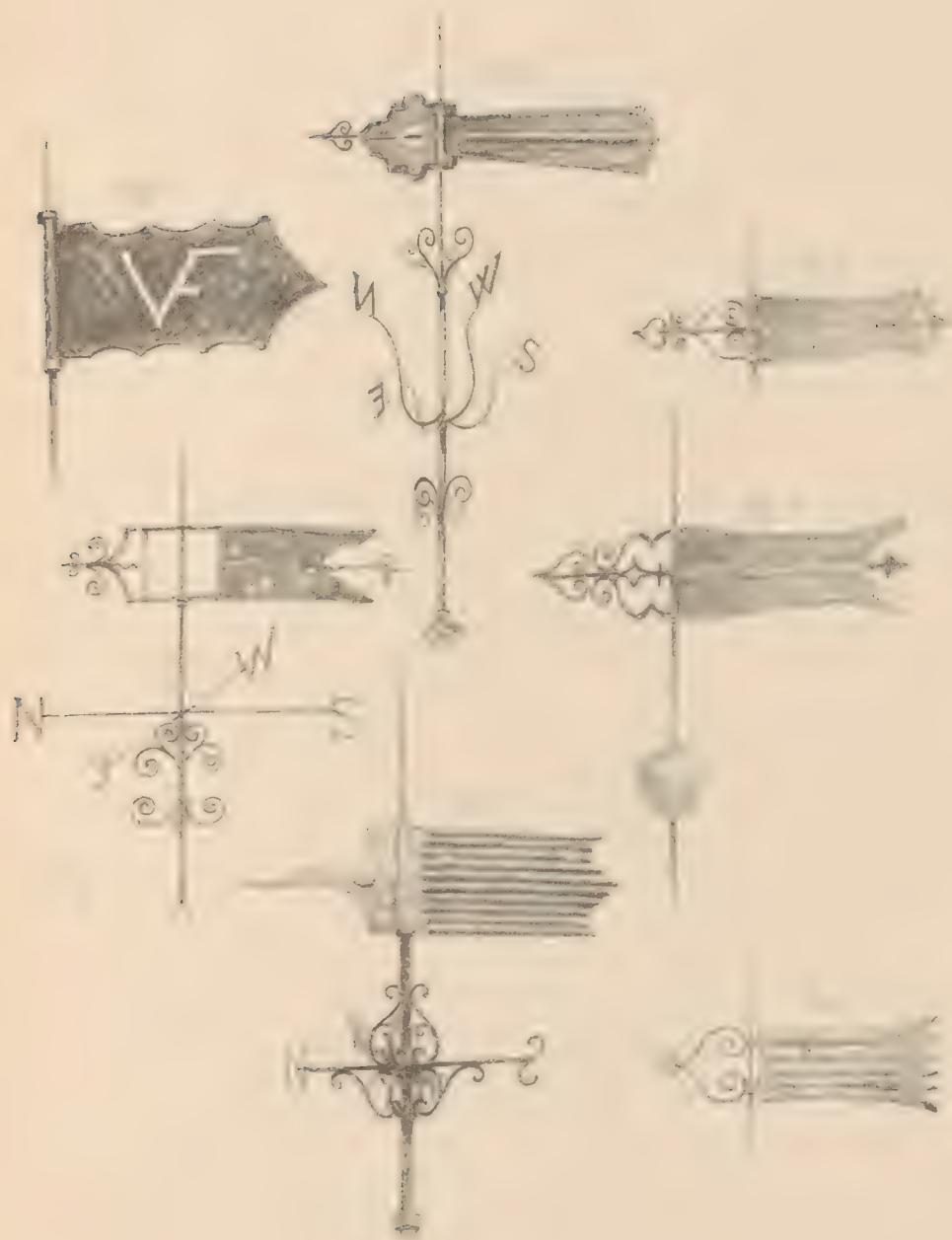
FIGURE 2a. On the old Academy, Newark, Del., which three signers of the Declaration of Independence attended. Note corrugation and air-holes similar to those in Figure 6.

FIGURE 3. On the old Court House, Newcastle, Del. The claim is made that this building—of about 1676—is the oldest of its kind in the country still being used for its original purpose. Just when this vane was installed we were unable to ascertain, but we do know that "Ellegert the smith" was living in Newcastle at that time, so he may have made it.

FIGURE 4. On the old Court House, dating from about 1700 and said to have been designed by Sir Christopher Wren, Williamsburg, Va. Possibly an ornamental scroll as suggested in the drawing is now missing, for a similar vane of 1715 on the near-by Bruton Parish Church has such a scroll, though it lacks compass-points.

FIGURE 5. On the old Dutch Church in Sleepy Hollow, Tarrytown, N. Y.—dating from 1699. The monogram V. F. is for Vredryck Flypsen (Frederic Phillipse), founder of the church. This is another of the monogram vanes such as were found in England at that time and earlier.

FIGURE 6. Originally from Lord Stirling's estate—1776—Morris County, N. J., but now part of the collection at Washington's Headquarters, Morristown, N. J. Lord Stirling not only owned and developed extensive iron properties in New Jersey, but also strongly urged in his letters to influential English friends that the home government aid the struggling industry.



## PLATE 252

### WEATHER-VANES

FIGURES 1 and 2. From New Bedford, Mass., Figure 2 being on old Bethel Mission. The lines of the ship on Figure 1 may be more pleasing to a plain landlubber, but we have it from an "old salt" that those of Figure 2 are absolutely perfect.

FIGURE 3. A "ship" vane of another type along the old canal at Reading, Pa.

FIGURE 4. Fish vane from the cupola of the Albany Academy, Albany, N. Y.—circa 1810. This interesting piscatorial specimen formerly did service on the spire of the old Dutch Reformed Church on the Capitol Square. When this church was removed recently, the vane was transferred to the Academy, replacing one of similar design which was too badly worn to be repaired.

The "fish" measures nearly 10' over all, and is, we think, the handsomest of its type in the country. The spiral ironwork strongly resembles that on the meeting-house in Canandaigua, N. Y. (See Plate 250, Figure 1.) Note the "tulip" finial, characteristic of many early vanes. (See Plate 253, Figure 2, also Plates 245 and 248.)





## PLATE 253

### WEATHER-VANES

FIGURE 1. Particularly appropriate for its original place was this plow vane from the barn of one Christian Lehman, in Germantown, Pa. It is safe from wind and weather now, in the museum of the Site and Relic Society in the old "John Wister House" at that place.

FIGURE 2. Vane from the homestead of Pennsylvania's first governor, Wm. Keith, Graeme Park, Montgomery County—1722. Note the characteristic tulip finial so typical of the early Pennsylvania work. (See Plates 245 and 248.)\*

FIGURE 3. Vane on the spire of famous old St. Michael's—1752—Charleston, S. C. This type of vane appears to have been much the vogue on churches of that period. The vane on "Old First" in Farmington, Conn., 1771, is quite similar.

\* "Having ascertained from our neighbor, Joseph Lukens, the son of Seneca, where Mrs. Ferguson died and that the old vane that Sir William Keith had placed on one of his buildings was still in existence, we sought it up and made a drawing thereof in October, 1855. It was then in possession of Hugh Foulke, of Gwynedd, who informed us that he had purchased it, with a lot of old iron, in 1829. It was made of wrought iron, 38" in length. The part bearing 'W. K. 1722,' which was 17" in length, was cut out in it after the manner of a stencil. At the lower part was a screw with which it might be secured to its place."—Page 899, "History of Montgomery County, Pa.," edited by Theodore W. Bean. Everts & Peck, Philadelphia, 1884.



## PLATE 254

### WALL STAYS AND NUMERALS

FIGURE 1. These interesting wall stays, still in excellent condition, belong to Mr. John Y. Blunt, of Newcastle, Del., through whose courtesy we were able to make our drawing. The old Dutch Tile House from which they came was erected at New Amstel (now Newcastle) in 1687 as the numerals indicate, and stood until quite recently. The stays are made of three-quarter-inch stock and measure about 24" by 12".

FIGURE 1a. Finial of the numeral 7 in Figure 1.

FIGURE 1b. Tile House with numerals in position.

FIGURE 2. Wall anchor from the old Craddock House—1634—in Medford, Mass. There are four of these old stays, two on front and two on the rear, still gracing this building.

FIGURE 3. Typical wrought-iron ornament such as often decorated the peaks of old Dutch colonial houses. Drawn after an old print in the collection of the New York Historical Society, New York City.

FIGURE 4. S type stay on an old house in Delancey Street, Philadelphia, Pa. This type of stay is of almost infinite variety and was a favorite with the smiths in nearly all the colonies from the Carolinas to Canada. They differ only in degree from the sturdy plain utilitarian to the gracefully ornamental.

1687





## PLATE 255

### WALL ANCHORS

FIGURE 1. Numerals 1767 on an old Dutch house in the village of Claverack, N. Y. In general character they are strikingly like some in Sandwich, England, despite the interval of a century and a half in their ages. In this instance the numerals are spaced widely apart on the front elevation just below the eaves.

FIGURE 2. S type from the old State House—1704—Boston, Mass. Strangely enough, this building is of the Dutch style of architecture.

FIGURE 3. S type from Charleston, S. C.—early nineteenth century.

FIGURE 4. Is  $10\frac{1}{2}$ " high and is on the Joseph Wright House in Middletown, Conn.—1745-50. This pattern is also on other houses in that locality of about the same date. Another of similar kind,  $22\frac{1}{2}$ " x 10", is on a house of about that period in Sous Le Cap Street, Quebec, Canada.

FIGURES 5, 7, 9, and 10. Different types characteristically Dutch in design from old Fort Cralo, Rensselaer, N. Y. This fort was built by the Dutch in 1642 of brick imported from Holland.

FIGURE 5. Measures 19" in height.

FIGURE 6. From the collection of Mr. Myron S. Teller, Kingston, N. Y. This anchor is 20" high.

FIGURE 7. Is  $16\frac{1}{2}$ " high.

FIGURE 8. Fleur-de-lis type, formerly on an old Dutch house in Ulster County, N. Y., but now in the Nash Collection of the New York Historical Society.

FIGURE 11. On a gambrel-roofed eighteenth-century house in Plymouth, Mass. Height, 16" over all. There is a similar one on St. John's Hospital, Warwick, England.

FIGURE 12. There are several of this type on an old mill in New Hope, Pa., and also on a house dated 1816 in Lambertville, N. J.



## PLATE 256

### WALL ANCHORS

FIGURE 1. These unusually graceful initial wall anchors are on an old house now owned by Mr. W. J. Tiffany, Leeds, N. Y. There is another S after the M, the complete four initials standing for Frances and Martin Salisbury, who built the house in 1705.

FIGURE 2. Numeral stays from the old Van Alen House—1737—in Columbia County, N. Y., once the home of the Katrina Van Tassel, in real life a Van Alen, who figures in one of Washington Irving's tales.

FIGURE 3. Letter and numeral wall stays from the Sanders House—1713—Scotia, N. Y. The letters Ao are at the top of the side wall near the eaves, the numerals 1713 being spaced between the second-floor windows. Only the 7 and 1, with their unusual conical volute endings, are shown; the 3 resembling the 3 in Figure 2.

FIGURE 4. Wall anchor  $4\frac{1}{2}$  bricks in height, from one of the old Pennsylvania Hospital buildings in Philadelphia, erected about 1790. There are several of these anchors on this wing of the structure, but we were unable to ascertain the exact date of their placement. A variant of this type,  $32'' \times 22\frac{1}{2}''$ , is on an old house in Sous Le Cap Street, Quebec, Canada.

FIGURE 5. A simple wall anchor from the University of Delaware, Newark, Del., showing that traditional lines were still being followed as late as the mid-nineteenth century.

FIGURE 6. From an old house in the upper Hudson Valley, N. Y., said to have been built about the same period as Fort Cralo. This quaint house has ten of these wall anchors on its south wall. Its records have already been traced back as far as 1704, but roof lines and brick work indicate a considerably earlier date for it.

FIGURE 7. From the same house as Figure 6, but with only one group of incised line decoration instead of three.

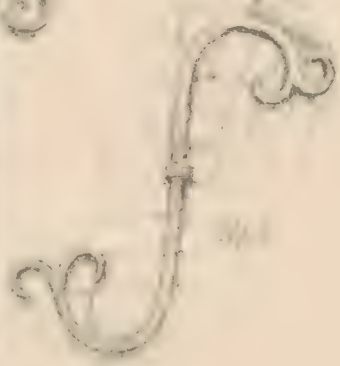
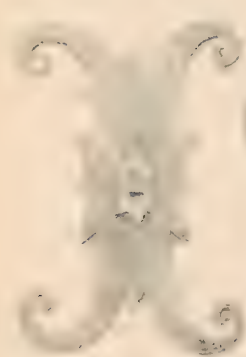
FIGURE 8. From the old Van Hoesen House—1753—Columbia County, N. Y.

FIGURE 9. Ornate S wall stay on Independence Hall—1732—Philadelphia, Pa.

D S M

AO 1731

17



## PLATE 257

### GUTTER-SUPPORTS

FIGURES 1, 2, and 3. Gutter-supports from old Fort Cralo—1642—Rensselaer, N. Y.

FIGURES 4 and 5. Gutter-supports of the Jackson House—1686—at Portsmouth, N. H. The striking contrast between these primitive supports and the more sophisticated specimens from old Fort Cralo might lead one to suppose an error in dates. The facts are that the Jackson house is frame and of simple type, while the old Dutch brick Fort Cralo was a house of some pretension for that period.

FIGURES 6 and 7. Leader-braces on Jackson House—1686—Portsmouth, N. H.; Figure 7 bracing a wooden leader. These two types of leader-braces have been found in Stroudsburg, Ephrata, and other places in Pennsylvania.

FIGURE 8. Leader-brace on Adventist Brethren House—1750—Ephrata, Pa.

FIGURE 9. Old braced wall-hook (embedded upside down) from Stroudsburg, Pa.

FIGURE 10. An eighteenth-century gutter-support or brace from Quebec, Canada, of a kind in very general use in that locality at that time.

FIGURE 11. An unusual combination of gutter-support and wall-stay. This practical idea of an early French blacksmith is embodied in the historic old structure, Seminar de St. Sulpice—1663—Montreal, Canada. Besides these supporting stays there are several of the S type on this interesting building.





## PLATE 258

### FOOT-SCRAPERS

FIGURE 1. Once on the doorstep of old John Ward House, Salem, Mass.—1684—but now in Essex Institute at Salem, Mass. Scraper probably of early eighteenth century.

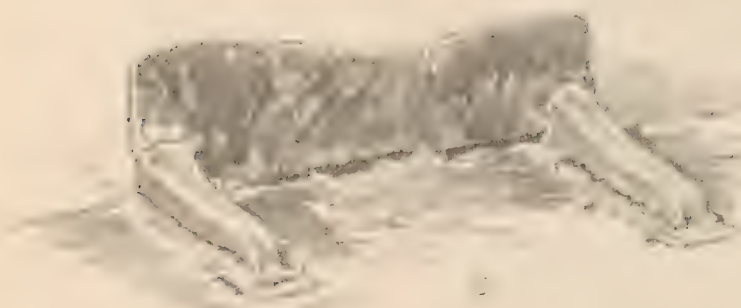
FIGURE 2. Old house in Boston, Mass. Late eighteenth century.

FIGURE 3. Early type from Baltimore, Md. Late eighteenth century.

FIGURE 4. From Middletown, Conn. Late eighteenth or early nineteenth century.

FIGURE 5. From Plymouth, Mass. Late eighteenth century.

FIGURE 6. From old First Church—1787—in Newark, N. J., similar in general type to that of Figure 1.



## PLATE 259

### FOOT-SCRAPERS

FIGURES 1, 2, and 3. Philadelphia types of the late eighteenth and early nineteenth centuries. Figure 2 an excellent example of elaborately decorated scraper rarely found in any other locality.

FIGURE 4. An unusual conception of a fairly familiar type, Meriden, Conn. early nineteenth century.

FIGURES 5 and 7. Two scrapers from Norristown, Pa., of the same period—circa 1800—and evidently the work of the same hand.

FIGURES 6 and 8. Two Massachusetts types from the vicinity of Lexington, both with ornamental scraper member. Early nineteenth century. Note leaf finial at upper end of side supports in Figure 6.





## PLATE 260

### FOOT-SCRAPERS

FIGURE 1. A well-worn old scraper from the door-step of the home of John Greenleaf Whittier, the Quaker poet, near Haverhill, Mass. The house was built in 1688, but when the scraper was put there it is difficult to state, probably some time during the eighteenth century.

FIGURE 2. A scraper from the steps of the house in Washington, D. C., where the martyr President Lincoln died in April, 1865. Its interest is largely sentimental, the design being a duplicate of earlier scrapers from that vicinity and elsewhere.

FIGURE 3. Another late-eighteenth-century scraper with claims for sentiment rather than for beauty. It still serves its utilitarian purpose on the steps of the birthplace of J. Fenimore Cooper, in Burlington, N. J.



## PLATE 261

### FOOT-SCRAPERS

FIGURE 1. This crescent-shaped design from the old United States Mint in Philadelphia—1790–1809—is rarely found outside the Quaker city and even there it is not common. (See Plate 262, Figure 1, and Plate 263, Figure 3.) Washington, Hamilton, Rittenhouse, and other famous patriots used this scraper, which is now safely incased in Congress Hall, Philadelphia.

FIGURE 2 is especially interesting because of its association with Washington, coming as it does from the church he attended in Alexandria, Va.

FIGURE 3. From the Morris Deschler House, Germantown, Pa., where our first President and his family spent two summers. As contemporary letters report that the street on which it fronted “was oft-times a sea of mud,” there is little doubt that Washington cleaned his boots at this scraper.

FIGURE 4. Side foot-scraper from Bern, Switzerland.  $7\frac{1}{2}'' \times 6''$ .

FIGURE 5. Side foot-scraper from Lyons, France.



Small metal fitting



Small metal fitting

## PLATE 262

### FOOT-SCRAPERS

FIGURE 1. Another member of the Philadelphia group of crescent pattern mentioned on Plate 261, Figure 1.

FIGURE 2. There is neither grace nor charm about this scraper from Winsted, Conn., but it has a good record for service since 1800, or thereabouts.

FIGURE 3. We have never seen the like of this scraper from Charleston, S. C., that has given continuous service for nearly a century.

FIGURE 4. This Annapolis, Md., specimen has stood in its present place since early 1800.

FIGURE 5. Adds distinction to a fine old "colonial" doorway in Middletown, Conn., but probably dates from early 1800.





## PLATE 263

### FOOT-SCRAPERS

FIGURE 1. A prim Yankee scraper from Sharon, Conn., of early-nineteenth-century make.

FIGURE 2. A serviceable type with neatly beveled side supports from Alexandria, Va.—circa 1790.

FIGURE 3. Another Philadelphia crescent scraper similar to that of Figure 1 on Plate 261 and of about the same period.

FIGURE 4. A common type of scraper securely embedded in the brick wall beside a door-step in Alexandria, Va. Early nineteenth century.

FIGURE 5. A Burlington, N. J., scraper, very similar to Figure 2 above—circa 1800.

FIGURE 6. Rensselaer, N. Y., claims this low-swung serviceable scraper of medium-weight material. Date, 1810.

FIGURE 7. This Alexandria, Va., type is the tallest scraper we have discovered thus far in our search, measuring 15" in height. From "information and belief" it has stood its ground for well over a century.

FIGURE 8. From East Haddam, Conn., and of the same period as Figure 7.



## PLATE 264

### FOOT-SCRAPERS

FIGURES 1, 4, and 9. A type fairly common in England and Europe during the seventeenth and eighteenth centuries and possibly earlier, and found very frequently in the American colonies, especially Massachusetts and Connecticut.

FIGURE 1. From an old house in Wethersfield, Conn.—dated 1727. (See Plate 265 for other early American examples of this type.)

FIGURE 2. A type once familiar in the older section of Baltimore, Md.—1780-1820.

FIGURES 3, 7, and 8. Connecticut types of about 1800.

FIGURE 4. Loaned to the Metropolitan Museum of Art, New York City, by Mr. A. MacMillan Welch.

FIGURES 5 and 6. Side-braced foot-scrapers attached to the brick wall near the door-step. - They are from Connecticut, and have twisted braces similar to Figure 4. Date early 1800, as far as is known. (See Plate 261, Figures 4 and 5 for foreign prototypes, and Plate 273 for other American examples.)

FIGURE 9. From an old house in Lucerne, Switzerland.





## PLATE 265

### FOOT-SCRAPERS

FIGURES 1, 3, and 8. Scroll types of the late eighteenth century.

FIGURES 2, 4, 6, 7, and 9. Another group of side-attached scrapers from New England and of a type often found on early frame houses in certain of the colonies. (See Figures 1, 4, and 9 on Plate 264, and Plate 276, Figures 7 and 8, for English forerunners.)

FIGURE 1. From Philadelphia, Pa.

FIGURE 2. From Wickford, R. I.

FIGURE 3. From Bristol, R. I.

FIGURE 4. On the Silliman House, Fairfield, Conn.—1760. A rare instance of inverted placement of this type of scraper.

FIGURE 5. An oddly wrought specimen from the Moravian Church—1803—in Bethlehem, Pa.

FIGURE 6. From the Backus House, Yantic, Conn.—built 1669—but 1760 is the more probable date of scraper.

FIGURE 7. From Middletown, Conn.—of about 1780.

FIGURE 8. In Marlboro, Conn.—early nineteenth century.

FIGURE 9. In Westfield, Mass.—of late eighteenth century.



## PLATE 266

### FOOT-SCRAPERS

FIGURES 1 and 3. Two scrapers from Philadelphia of the late eighteenth century.

FIGURE 2. A relic of Revolutionary days in Newark, N. J. The old stone house in front of which it is embedded dates from 1725.

FIGURE 4. A nicely wrought and well-balanced design from Germantown, Pa.—circa 1770.

FIGURE 5. Several of this type are still doing duty in and near Bristol, R. I., and are probably the creation of the same hand. Date, 1780-1800.



## PLATE 267

### FOOT-SCRAPERS

FIGURES 1, 2, and 3. From Connecticut, showing variations of the rat-tail ending of the side members, flat in Figure 1 and rounded and tapering in the rest. Date, circa 1810.

FIGURE 4. By the additional scroll-drop the smith gave quite a different interpretation of the ordinary type of scraper in Annapolis, Md., of the early 1800's. A dirt basin cut in the stone, as shown, makes this specimen rather unique.

FIGURE 5. An example of Yankee restraint, in strong contrast to the florid scrolls of its neighbor. From Connecticut. Date, circa 1825.

FIGURE 6. A plain practical Puritan type from the Old North Church of Paul Revere lantern fame. Date, circa 1740. Note its similarity to those on Plate 258, Figures 1 and 6.





## PLATE 268

### FOOT-SCRAPERS

FIGURE 1. Strength and service were evidently uppermost in the mind of the smith who wrought this sturdy Pennsylvania specimen embedded at the doorside since 1770 in Germantown, Pa.

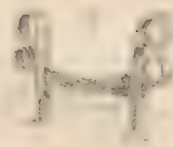
FIGURE 2. Another stanch but more ornate scraper from the same Germantown highway as Figure 1. Date, circa 1790.

FIGURE 3. The heart motif so characteristic of Palatinate work, gracefully worked out in a foot-scraper. From the door-step of the John Wister House, now the museum of the Site and Relic Society, Germantown, Pa.

FIGURE 4. Not so happy in design as the Germantown specimens. Lititz, Pa. Date uncertain, probably early nineteenth century.

FIGURES 5 and 7. Rhode Island types of late eighteenth or early nineteenth centuries.

FIGURE 6. A stocky Pennsylvania example from Germantown, of the same period as Figures 5 and 7.



## PLATE 269

### FOOT-SCRAPERS

FIGURE 1. A rugged scroll pattern with ornamental scraper-blade from Philadelphia, Pa. Early nineteenth century.

FIGURE 2. The only foot-scraper that we ever saw in New Orleans, La., and evidently not of early vintage, though in the old French Quarter.\*

FIGURE 3. An interesting fleur-de-lis pattern from Middletown, Conn.—circa 1800-1810.

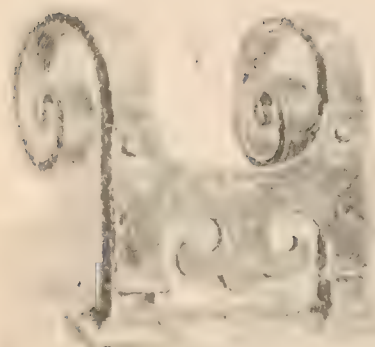
FIGURES 4 and 5. Side members of two scrapers from New Fane, Vt.—of early nineteenth century.

FIGURE 6. A Boston, Mass., scraper, not very early, resembling in pattern those in and around Bristol, R. I. (See Plate 268, Figure 7.)

FIGURE 7. An odd but practical design from Athens, N. Y.—early nineteenth century.

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\* Foot-scrappers evidently were not common in the scheme of things in old Vieux Carré. With plenty of slaves they were probably thought an unnecessary adjunct.





## PLATE 270

### FOOT-SCRAPERS

FIGURES 1 and 3. Two scrapers from old St. Paul's Church—1760—in New York City, where Washington attended service in the official pew set aside for his use. (Figure 1 is at what was in those days the main front entrance facing the river; Figure 2 is at what was then the rear and is now the main Broadway entrance. It was at a tree near the Figure 1 entrance that Washington's horse is said to have been tethered during the service and it is not unlikely that he used at least one, if not both, of these scrapers.)

FIGURES 2 and 4. Variations of the same design and period as Figure 1, but in widely separated places.

FIGURE 2. Charlestown, N. H.—1789.

FIGURE 4. From Alexandria, Va.

FIGURE 5. A rare type from Philadelphia—of the late eighteenth or early nineteenth century.

FIGURE 6. A very practical specimen from Salem, Mass. —early nineteenth century.



## PLATE 271

### FOOT-SCRAPERS

FIGURES 1 and 3. Two side members of Winston-Salem, N. C., scrapers of early nineteenth century.

FIGURE 2. An unusually graceful and decorative conception that greets all comers at the steps of Carpenters Hall, Philadelphia—dating from 1724. Whether the scraper is also of that year is difficult to establish, as the building has undergone several alterations. It is probably of the late eighteenth or early nineteenth century.

FIGURES 4 and 5. Two scroll types from Alexandria, Va.—late eighteenth century—though Figure 5 may be somewhat earlier than its more elaborate companion. (Compare with Figure 6, Plate 268.)

FIGURE 6. A simple and very practical scraper from Bethlehem, Pa. Early nineteenth century.

FIGURE 7. Philadelphia claims this well-designed pattern of late-eighteenth-century make.



PLATE 272

FOOT-SCRAPERS

FIGURE 1. A type of scraper from the hands of some artistically inclined blacksmith of old Baltimore, Md.—1790.

FIGURE 2. One of an oddly balanced pair at the door of the old Dutch Church at Schraalenburg (now Dumont), N. J. Legend assigns it to the colonial period, and it has all the "earmarks" of an early piece.

FIGURE 3. This fancy scraper is evidence of the skill of a Connecticut Yankee smith at East Hampton, Conn.—nineteenth century.

FIGURE 4. An innovation in placement, showing one way of saving space and hiding the fastening. From Boston—nineteenth century.

FIGURE 5. Beacon Hill in Boston, Mass., is responsible for this specimen of a wall-braced scraper. It resembles some of the foreign examples of this type, though not as happy as some in composition. Date, nineteenth century.





PLATE 273

FOOT-SCRAPERS

FIGURES 1, 2, 4, and 5. A group of side-wall embedded scrapers from Boston, Mass., a type very common to most European countries, especially where the narrow streets do not permit a door-step. All of early nineteenth century. (See Plate 261, Figures 4 and 5.)

FIGURE 3. A specimen of this kind from Lucerne, Switzerland—eighteenth century.

FIGURE 6. An odd combination from Salem, N. C. Late eighteenth century.

FIGURE 7. By a halving operation this scraper is made practicable for a narrow door-step in Baltimore, Md.

FIGURE 8. A side-step pattern from New York City—circa 1825.

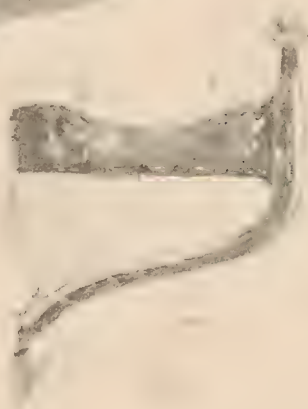
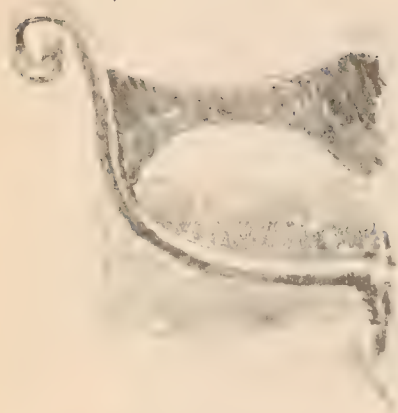


PLATE 274

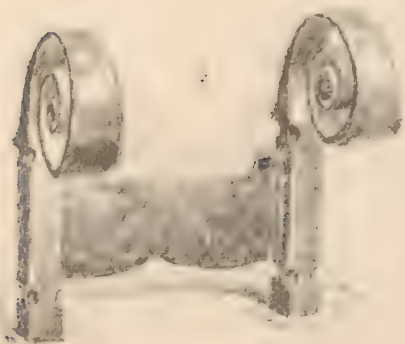
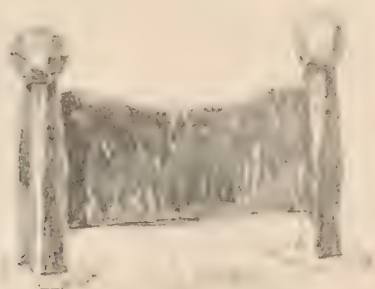
FOOT-SCRAPERS

FIGURE 1. This Charleston, S. C., scraper is larger by far than any we have observed before a private home, its spread measuring 27". (Another of this type in front of a very small cottage in Cheshire, Conn., is 19" wide.) Date, circa 1770-80.

FIGURES 2 and 3. Other Charleston examples of fairly familiar types and of about the same period, or possibly a little later.

FIGURE 4. Richmond, Va., harbors this specimen of a type common to most of the colonies, though the bit of chamfered treatment gives it individuality—early nineteenth century.

FIGURE 5. A scraper of simple design which has been doing duty since colonial days at the portal of the old church in Elizabeth, N. J.





## PLATE 275

### FOOT-SCRAPERS

FIGURE 1. New Bedford, Mass., claims this rigid scraper, resembling somewhat those of Boston, Mass., of the same period—late eighteenth or early nineteenth century.

FIGURE 2. A Dutch type from Haworth, N. J., common to many Dutch houses in this vicinity of an earlier period. This scraper dates from the late eighteenth century.

FIGURE 3. An old colonial scraper from East Berlin, Conn.

FIGURE 4. Scrapers of this type once graced the door-steps of some of the finer houses in the aristocratic section of old Philadelphia. This particular specimen—dating from circa 1790—was still doing duty in Walnut Street.

FIGURE 5. A reminder of Revolutionary days from the door-step of an old house in Norwich, Conn. (See Plate 267, Figure 6, and Plate 258, Figures 1 and 6.)



## PLATE 276

### FOOT-SCRAPERS

FIGURE 1. From Marlboro, Conn.—early nineteenth century. Scrolls made from uprights by slitting.

FIGURE 2. From the older section of Baltimore, Md.—late eighteenth century.

FIGURES 2, 4, 5, and 6 are variations of the lyre theme much in vogue later in the cast-iron era.

FIGURE 3. From Providence, R. I.—also of early nineteenth century—and resembling Figure 1, but in this case the scrolls are applied to the uprights.

FIGURE 4. From Philadelphia—also late eighteenth century.

FIGURES 5 and 6. From Boston, Mass., and of a much later period than the others in the group.

FIGURES 7 and 8. English forerunners of Figures 2, 4, 6, 7, and 9 on Plate 265 and Figures 1 and 4 on Plate 264, in America.

FIGURE 7. From Windsor Castle, England.

FIGURE 8. From Sulgrave Manor, England.



PLATE 277

FOOT-SCRAPERS

FIGURE 1. A decidedly unique conception of early foot-scrapers from Exeter, N. H., now in the Ford Collection at the Wayside Inn at Sudbury, Mass.

FIGURES 2 and 4. Two conceptions from Bucks County, Pa.

FIGURE 3. From Milford, Conn.

FIGURE 5. Another Connecticut example from New London.

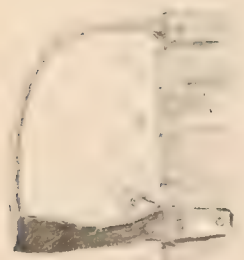
FIGURE 6. An unusual railing scraper from Norwich, Conn.

FIGURE 7. An early type at the south-side door of Christ Church—1727—Philadelphia, Pa.

FIGURE 8. From the Patapsco Meeting House—1781—East Baltimore, Md.

FIGURE 9. Scraper from Bradford, Vt., resembling those of a somewhat earlier date in New York City and Philadelphia shown on preceding plates.





## PLATE 278

### SHUTTER-FASTENERS

FIGURES 1 and 3. Common types from Boston, Mass., and suburbs.

FIGURE 2. Charleston, S. C., has many variations of this kind of fastener. (See Plate 279, Figure 3.)

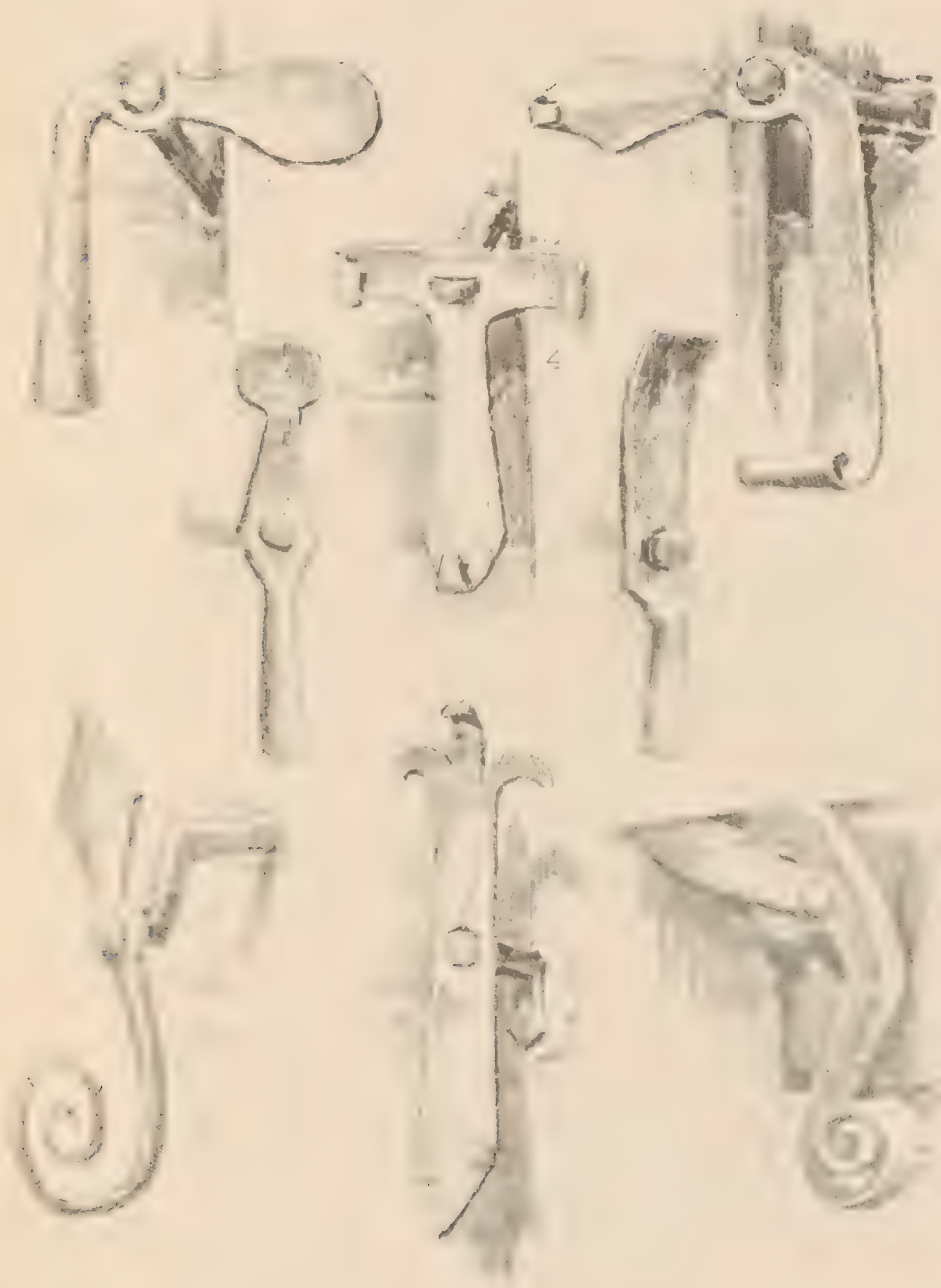
FIGURE 4. An old house in Cromwell, Conn., is equipped with these two kinds of fasteners (other is Figure 7), rarely found elsewhere.

FIGURE 5. In the older parts of Baltimore and other places this type of fastener is not unusual.

FIGURE 6. One of the various types of the diamond pattern with spiral rat-tail drop. This one was found in Alexandria, Va.

FIGURE 7. From Cromwell, Conn.

FIGURE 8. This rather sophisticated fastener from Germantown, Pa., follows closely the lines of its British ancestry. It is common in some English villages in Kent and Surrey.



## PLATE 279

### SHUTTER-FASTENERS

FIGURE 1. A type of fastener not uncommon in many of the colonial towns. This one was found on the municipal building at Chester, Pa. —dated 1724.

FIGURE 2. Three variants of Figure 6, Plate 278. They are from old buildings in Philadelphia, Pa.

FIGURE 3. Another variation of Figure 2, Plate 278, from Charleston, S. C.

FIGURE 4. An odd side fastener from Annapolis, Md.

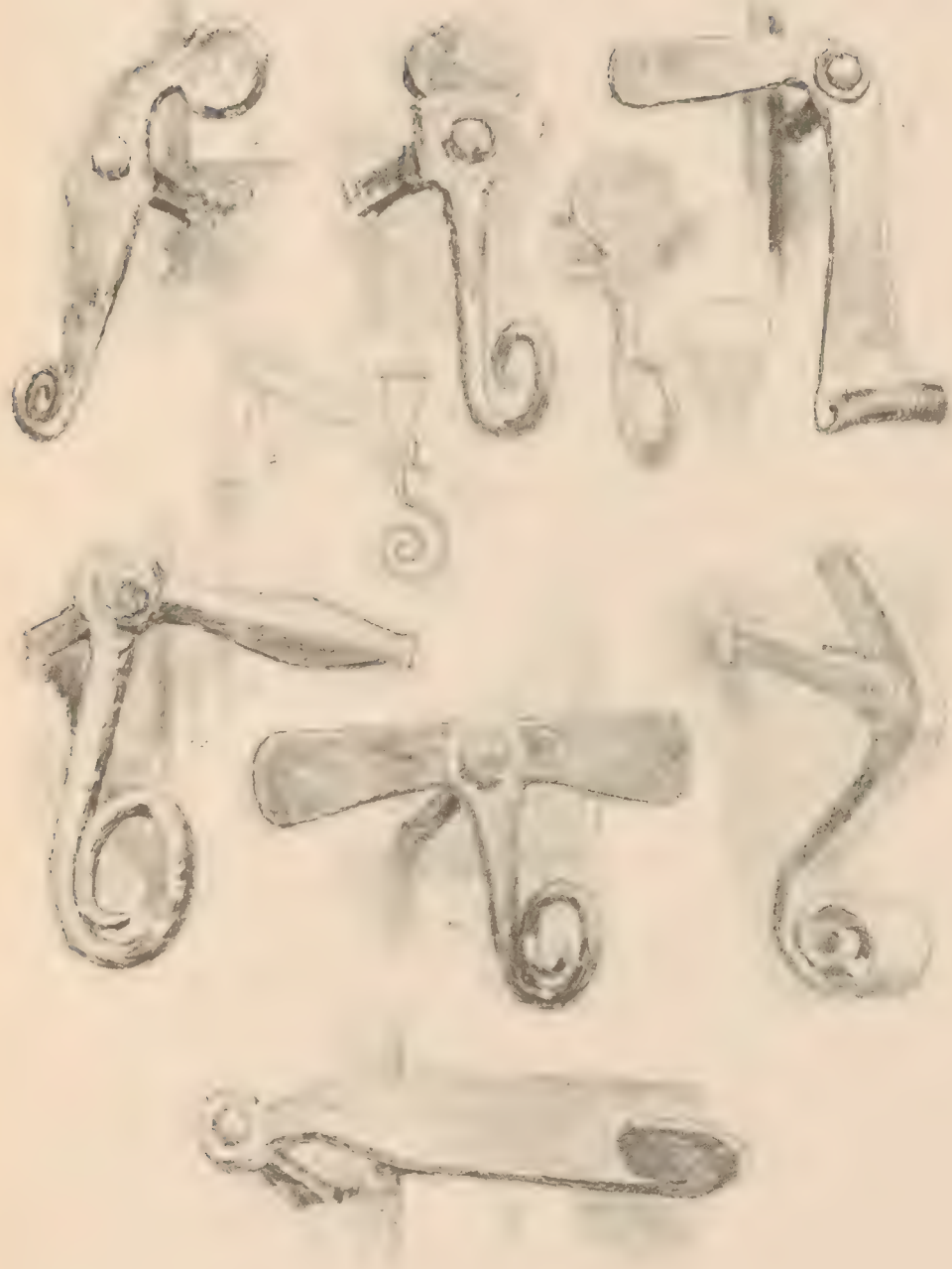
FIGURE 5. This type of double shutter-fastener we have never seen outside of Chester, Pa.

FIGURE 6. A slight variation of the fastener on Plate 278, Figure 8, this one from the Charles Wister House, also in Germantown, Pa.

FIGURE 7. This rare type of side fastening is on an old house in Burlington, N. J. It does not seem very practical.

FIGURE 8. A relative of Figure 4, from Lahaska, Pa.—1748.

FIGURE 9. Mulberry Castle, Oakley, S. C.—1714—claims this variant of a familiar family. Whether it has been in use since that date or was added during a "restoration" we are unable to state.





## PLATE 280

### SHUTTER-FASTENERS

FIGURES 1, 2, and 3 were all found on early houses in old St. Augustine, Fla. No. 2 is a common type of the period (late eighteenth century), while Nos. 1 and 3 are variations of the S type.

FIGURE 4. A very simple type from the old state arsenal in Trenton, N. J.—1797.

FIGURE 5. From an old house near Hackensack, N. J. Variations of this pattern are common.

FIGURE 6. Another fairly common type in many localities. This one came from Charleston, S. C.

FIGURE 7. This fastener has two claims to distinction—historical, because it is on St. John's Church, Richmond, Va., where Patrick Henry uttered his immortal plea for liberty, and structural, by reason of its being attached to the wall by a broad staple instead of the usual pin.

FIGURE 8. Another popular pattern. This one was found on an old building in Charleston, S. C.

FIGURE 9. An S pattern from Plymouth, Mass. We have noticed similar ones on old houses in the vicinity of Montreal, Canada.



## PLATE 281

### SHUTTER-FASTENERS

FIGURE 1. A common type in Boston, Mass.

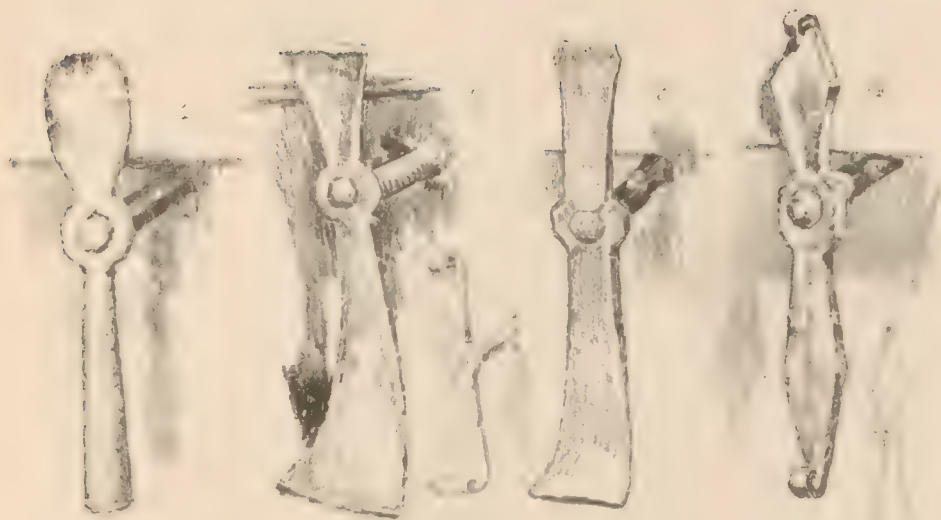
FIGURES 2 and 3. Charleston, S. C., fasteners, Figure 2 being the longest fastener of its type we have noted, 11  $\frac{1}{4}$ ".

FIGURE 4. Fasteners from the "Yankee Doodle House" (Fort Cralo—1642—though fasteners are probably of a later date), Rensselaer, N. Y. (See Figures 6 and 8 on Plate 287 for others.)

FIGURE 5. Harper's Ferry, W. Va., produces this sort of fastener, which is also found in Germantown, Pa. (See Plate 278, Figure 8.)

FIGURE 6. Charleston, S. C., furnishes this example with rather more finish than is usually found on its contemporaries.

FIGURE 7. Another Charleston, S. C., specimen representing a class that is fairly abundant in other places.



## PLATE 282

### SHUTTER-FASTENERS

FIGURE 1. The old cloister in Ephrata, Pa., had this one as well as other fasteners, dating from 1745-50, so it is estimated.

FIGURE 2. On old municipal building, Wethersfield, Conn.—1803.

FIGURE 3. This nicely fashioned fleur-de-lis design—11 $\frac{3}{4}$ " long—gives Middletown, Conn., just claim for superiority in fasteners, for it is far more finished than its prototype in neighboring Cromwell (see Plate 278, Figure 7), and is even longer than its much less distinctive competitor from Charleston (Plate 281, Figure 2).

FIGURE 4. An odd conception from Yorktown, Va.\*

FIGURE 5. A later Charleston, S. C., type with plate.

FIGURE 6. Constrained S type of fastener from Hartford, Conn.

FIGURE 7. A type of fastener not often seen outside of old Williamsburg, Va.

FIGURE 8. A Charleston, S. C., fastener with heavy scroll, belonging to Mr. Jos. Everett Chandler, of Boston, Mass.\*

\* Note the punch-marks on Figures 4 and 8. We are inclined to believe them trade or firm symbols.





## PLATE 283

### SHUTTER-FASTENERS

All but Figure 3 on this plate are variants of the rat-tail design, Figure 8 showing the undeveloped rat-tail at the base, Figure 6 showing the broadest and Figure 7 the tallest of the group,  $9\frac{7}{8}$ ".

FIGURES 1 and 2. From Morris Deschler House in Germantown, Pa., where the Washingtons sojourned because of untoward conditions in Philadelphia.

FIGURE 3. A distinctive variant of the letter S type from an old Bucks County, Pa., house—date 1767. (See Connecticut example, Figure 6 on Plate 282, and also Figures 1 and 3 on Plate 280, from St. Augustine, Fla.)

FIGURE 4. On the Peggy Stewart House, Annapolis, Md., of Revolutionary "tea-party" fame.

FIGURE 5. From the house in Baltimore, Md., where the flag was made that inspired the composing of the "Star-Spangled Banner."

FIGURE 6. Alexandria, Va.

FIGURE 7. Charleston, S. C. An unusually slender specimen,  $9\frac{7}{8}$ " over all.

FIGURE 8. Philadelphia, Pa. The general make-up of this stocky fastener tends to confirm our belief that many of these were imported in that crude form and were later given finishing touches by local smiths, who flattened out the disk and shaped up the end in a more or less rat-tail volute.



## PLATE 284

### SHUTTER-FASTENERS

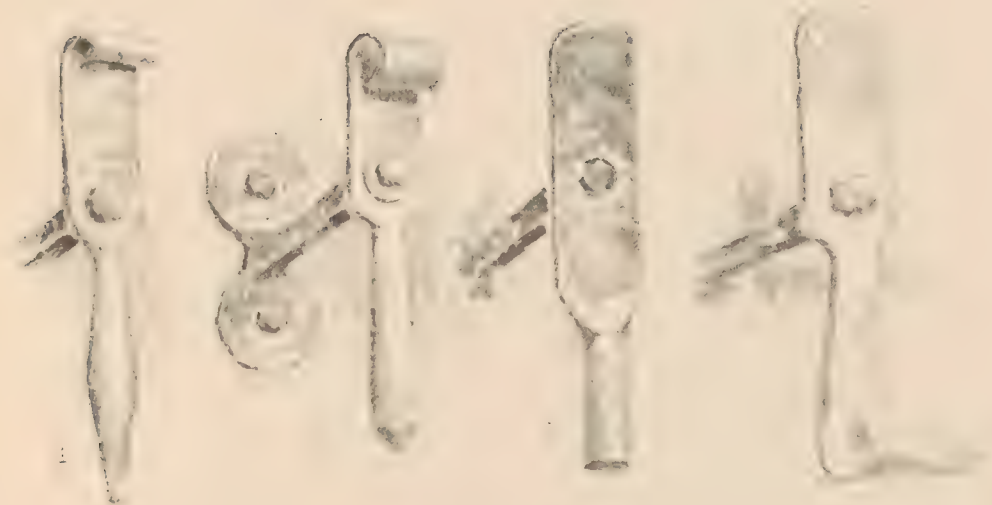
FIGURES 1, 2, 3, and 4. Four different ramifications of the same theme. In Figure 2 the pin is split at the end and flattened into a plate so that it can be fastened to a board instead of a joist. Figure 1—from Baltimore, Md. Figures 2 and 3—from Annapolis, Md. Figure 4—from Philadelphia, Pa.

FIGURE 5. Another Charleston, S. C., fastener, a variant of a prevalent type.

FIGURE 6. A simple practical design from an old building in Trenton, N. J.—1750. Note brace on pin at wall-end.

FIGURE 7. Somewhat out of the ordinary is this fastener from a house in Horsham, Pa.

FIGURE 8. Benjamin Franklin's neighbor had this fastener on his house in Philadelphia, Pa.





## PLATE 285

### SHUTTER-FASTENERS

FIGURE 1. Charleston, S. C., shows this variant of a familiar pattern.

FIGURE 2. This fastener was still in service on the house of Benjamin Franklin in Philadelphia before its recent removal for the new bridge.

FIGURE 3. Rather better finished than usual is this example with its beveled edges, from York, Pa.

FIGURE 4. Claims special mention because it is on the house of John Wister in Germantown, Pa.

FIGURE 5 is a forerunner of its cast-iron follower from Nazareth, Pa.

FIGURE 6. A simple Philadelphia type.

FIGURE 7. An odd arrangement from the Champion House in East Haddam, Conn. A seemingly practical device, but one which never became popular.

FIGURE 7a. Another simple contrivance from the Champion House.

FIGURE 7b. A similar odd and practical device on an early-nineteenth-century house in Hudson, N. Y., the shank in this instance being securely set into the brick wall.

FIGURE 8. A substantial fastener from Bethlehem, Pa.



## PLATE 286

### SHUTTER-FASTENERS

FIGURES 1, 2, 3, 6, 7, and 8 are all arranged for holding the shutter at the side instead of at the bottom.

FIGURES 1 and 3. Very similar in pattern, varying only in lower shank.

FIGURES 2 and 6. Note plates for attaching to board as in Figure 2, Plate 284, from same city (Annapolis, Md.).

FIGURES 4 and 5. Both work on principle similar to that of Figure 6 on Plate 279.

FIGURES 7 and 8. Also very similar in pattern though from different States.

Figure 1—from Charleston, S. C. Figures 2, 3, and 6—from Annapolis, Md. Figures 4 and 8—from Harper's Ferry, W. Va. Figure 5—from Portsmouth, N. H. Figure 7—from Beaufort, S. C. Figure 9—from Pennsburg, Pa.



## PLATE 287

### SHUTTER-FASTENERS

FIGURES 1, 2, and 4. A New Jersey group of similar types. Figure 1—  
from Rutherford, N. J. Figure 2—from Woodridge, N. J. Figure 4—  
from Bergen County, N. J.

FIGURE 3. A sort of inverted rat-tail specimen from Charleston, S. C.

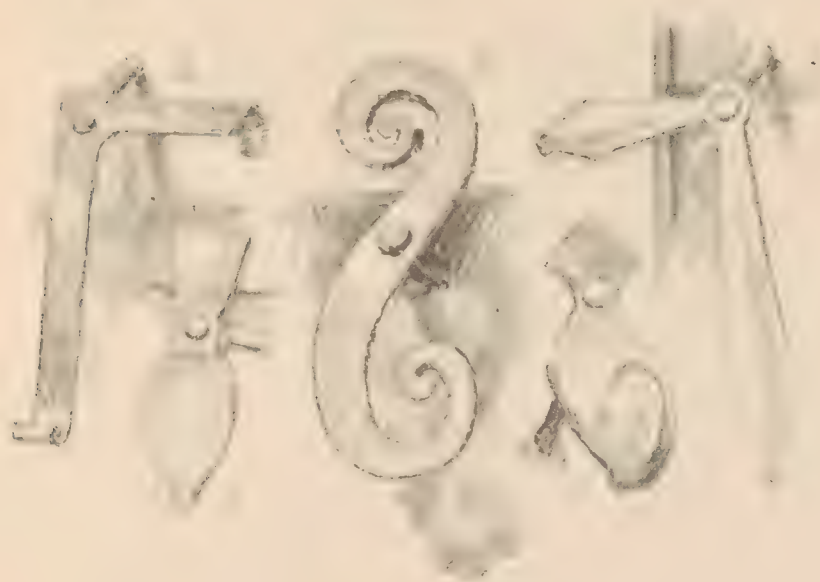
FIGURE 5. Another side fastener from the old rectory—1725—in New-  
ark, N. J. (See Plate 286, Figures 1 and 3; Plate 279, Figures 3 and 4; and  
Plate 278, Figures 1 and 2.)

FIGURES 6 and 8. Two doughty fasteners from old Fort Cralo, Rens-  
selaer, N. Y.—1642. They are stubby members of the group depicted on  
Plate 283. (See also Figure 4, Plate 281, for others on this house.)

FIGURE 7. A neatly fashioned S fastener from an old house in Middle-  
town, Conn. (See Plates 280, 282, and 283 for other variations of this  
pattern.)

FIGURE 9. A side fastener, graceful in form and beveled, from Ha-  
worth, N. J.





## PLATE 288

### SHUTTER-FASTENERS

FIGURE 1. A Beaufort, S. C., worker's interpretation of the S pattern. Other examples of this type on Plate 280 and 282, 283 and 287.

FIGURES 2, 2a, and 2b. Three variations of the same theme. Figure 2 from an old house in Plymouth, Mass. Figures 2a and 2b from different homes in Rensselaer, N. Y.

FIGURE 3. An individual fastener from the old rectory—1725—at Newark, N. J., for many years the home of Reverend Goodwin, inventor of the photographic film that has made the moving picture possible. (See Figure 5, Plate 287, for another similar specimen on this house.)

FIGURE 4. Specimen of early hook fastener from the Bronk House—built in 1686—Greene County, N. Y. This popular means of fastening was used almost entirely in some localities, yet in other places it is rarely seen.

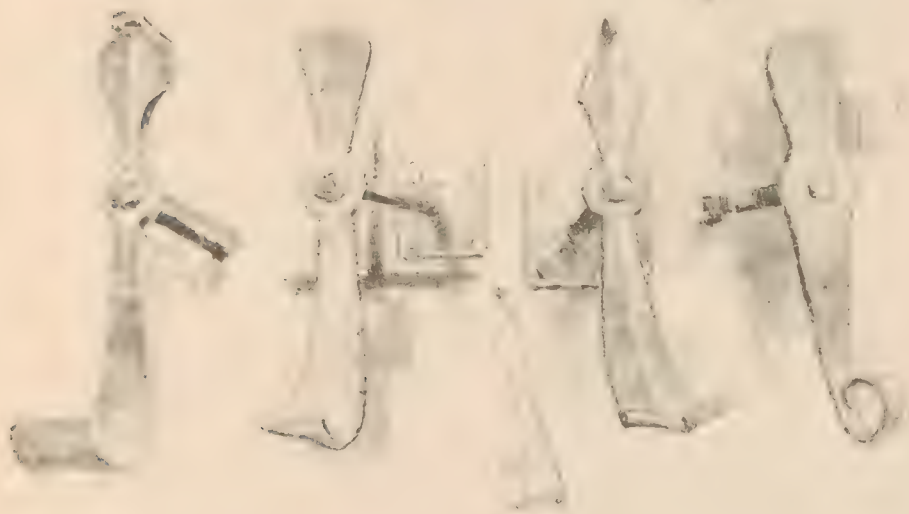
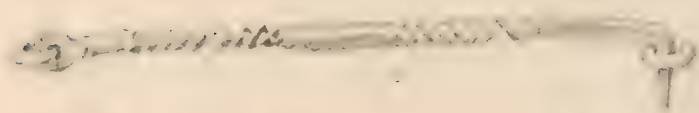
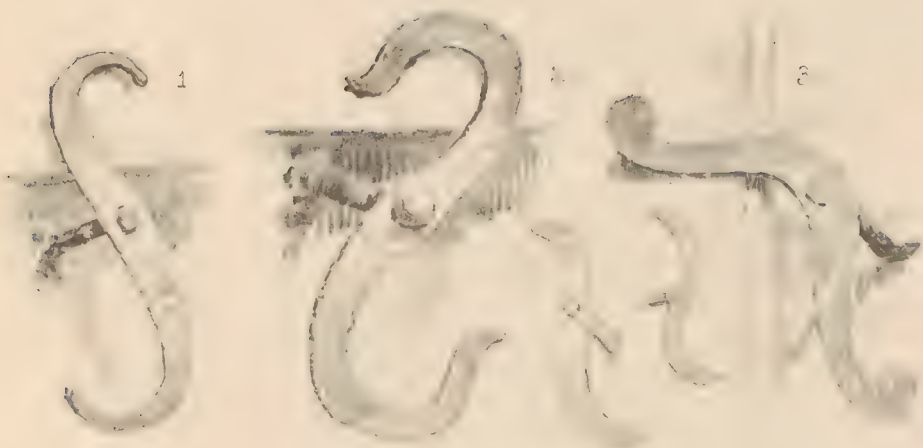
FIGURE 5. A carefully fashioned fastener from Chester, Pa.

FIGURES 6 and 7. Fasteners with the back plate for board instead of joist fastening.

FIGURE 6. Nathan Hale Schoolhouse, New London, Conn.

FIGURES 7 and 7a. From Tappan, N. Y.

FIGURE 8. A fastener not unlike those from Pennsylvania on Plate 285, but which holds back a shutter on an old house in Bergen County, N. J.



## PLATE 289

### SHUTTER-FASTENERS

A group of fasteners that were popular in Pennsylvania towns, though occasionally found elsewhere.

FIGURES 1, 2, 5, and 5a show similar sliding-bar arrangements, Figure 5 being welded to an escutcheon plate for use more particularly on a wooden sill, the upper two being secured to stone sills.

FIGURE 1. Bucks County, Pa.

FIGURE 2. Lehigh County, Pa.

FIGURE 3. Berks County, Pa. An ordinary shutter-hook such as that on Plate 288, Figure 4.

FIGURE 4. Hook with extended and braced eye, from an old Moravian house in Salem, N. C.

FIGURES 5 and 5a. Illustrate the working of the sliding bar-type of fastener.





## PLATE 290

### SHUTTER-FASTENERS

FIGURE 1. An odd device from a house in Salem, N. C. A slight pressure at the free end releases the shutter for closing. In opening, the shutter presses down the catch until it is against the wall, when the catch springs into holding position.

FIGURE 2. Another ingenious device from Germantown, Pa., working on a central pin or axis, obviating the necessity of anchorage in a stone wall.

FIGURE 3. A sort of combined bar and catch consisting of an ordinary type of fastener secured to the free end of a rod which is fastened to the sill. From the "Sisters House"—1742—Bethlehem, Pa.

FIGURE 4. A simple Yankee pattern from Salem, Mass.

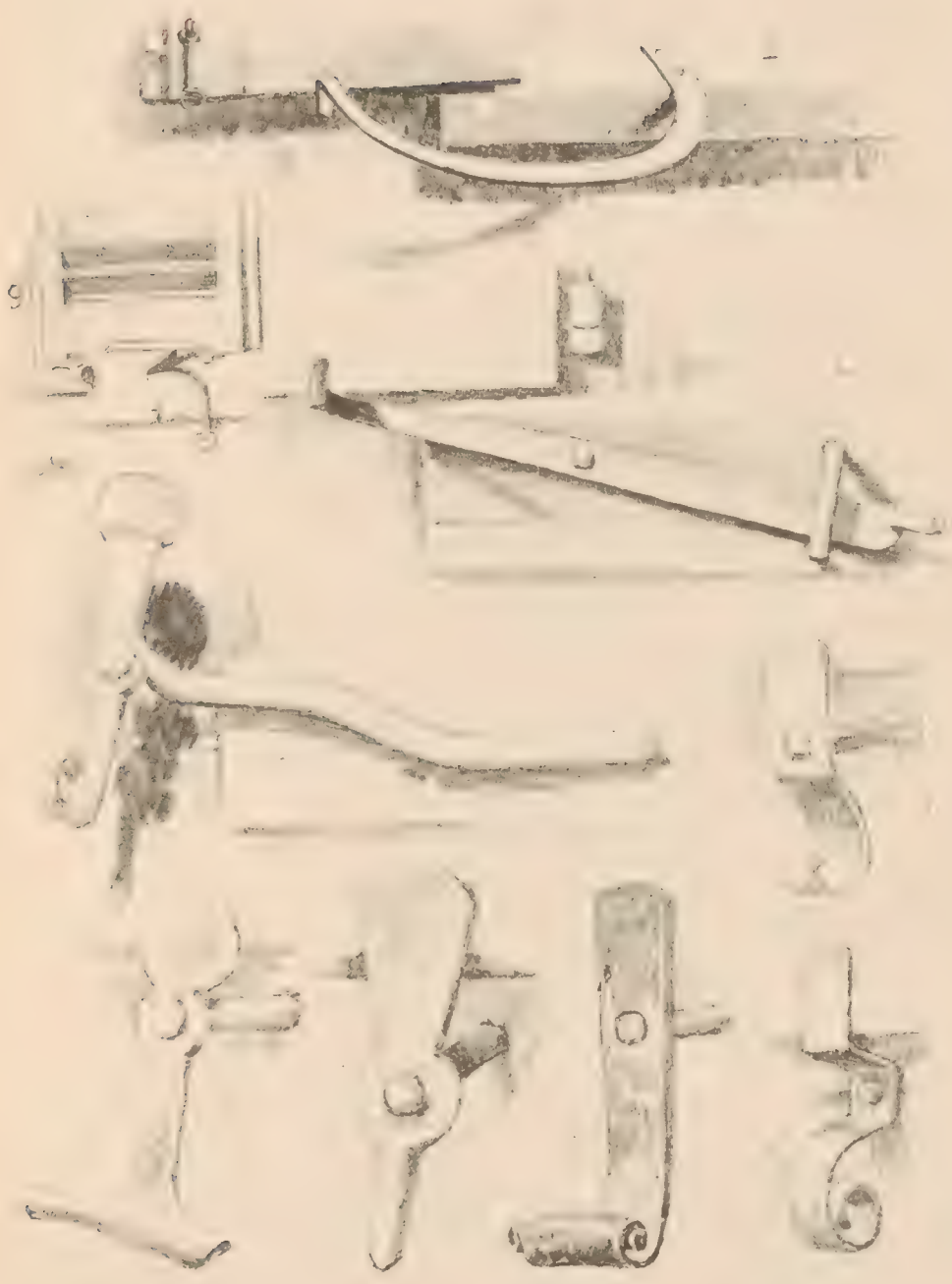
FIGURE 5. Also from Salem, Mass. Note wide grasp-end.

FIGURE 6. From York, Pa.

FIGURE 7. From Doylestown, Pa.

FIGURE 8. From Newburyport, Mass., a further development of Figure 4.

FIGURE 9. An odd arrangement, affixed to a Louvre shutter in an old house at Plymouth, Mass. A spring set underneath the blind and adjusted to be held by an ordinary keeper or catch of large size. When closed it is secured to another catch driven home in the sill. A press at the end of the spring releases the blind in either case.



## PLATE 291

### ANDIRONS

FIGURE 1. A pair of old Roman andirons, or "fire-dogs," found in excavating at Colchester, England. (From an illustration in J. Starkie Gardner's "Ironwork," p. 54.) One can readily comprehend the derivation of "fire-dog" after observing the three illustrations heading this plate.

FIGURE 2. An early New England specimen of simple design along "dachshund" lines, from the collection of Mr. Ralph W. Burnham, of Ipswich, Mass.  $11\frac{3}{8}$ " high by 9" spread.

FIGURE 3. A Spanish interpretation of "fire-dog" from one of the hill towns of Spain, a very familiar type of small andiron in that country and southern France, and the prototype of Figure 2.

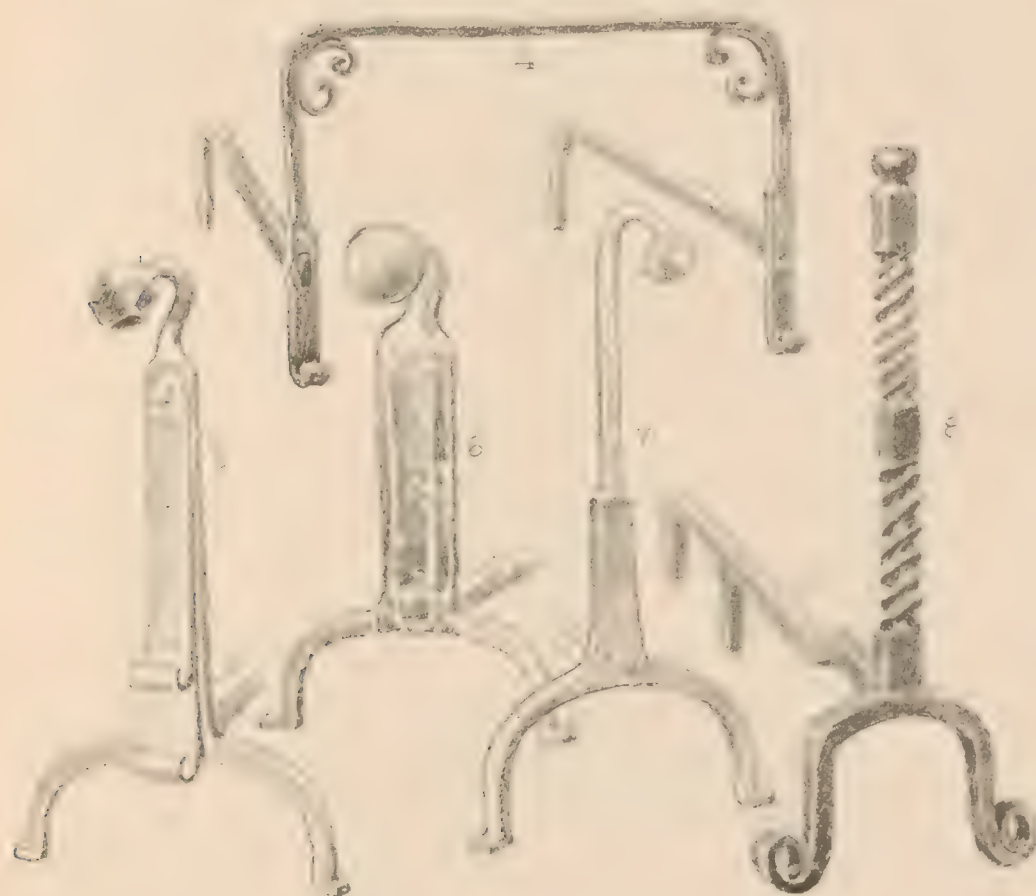
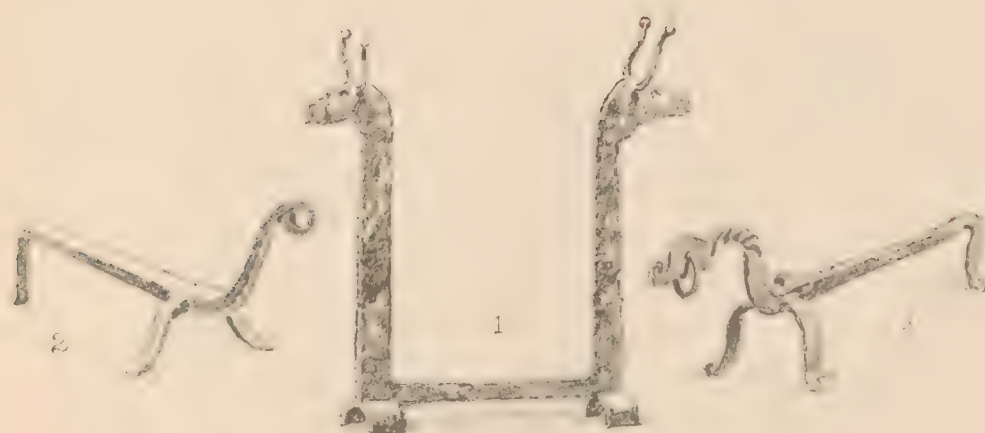
FIGURE 4. An old New Hampshire pair of joined andirons from the collection of Mr. Ralph W. Burnham, of Ipswich, Mass.  $19\frac{1}{2}$ " broad by  $11\frac{1}{2}$ " high.

FIGURE 5. Andirons with front double spit-rack and diamond-welded knob, from Pocumtuck Valley Memorial Museum, Deerfield, Mass.  $17\frac{1}{2}$ " high by  $10\frac{1}{2}$ " spread.

FIGURE 6. From Valley Forge, Pa. 13" high by  $10\frac{1}{2}$ " broad.

FIGURE 7. A slim Yankee pattern from the Pocumtuck Valley Memorial Museum, Deerfield, Mass.  $16\frac{1}{2}$ " high.

FIGURE 8. From Phillipse Manor—1685-1745—Yonkers, N. Y.  $16\frac{1}{4}$ " tall by 11" spread. With braced log-bar 25" long. These andirons are probably of more recent date.



## PLATE 292

### ANDIRONS

FIGURE 1. A type of colonial Maryland andiron, from the old capitol at Annapolis, Md. History tells us that "the reception to Washington in this room was made the warmer by the logs burning on these irons."

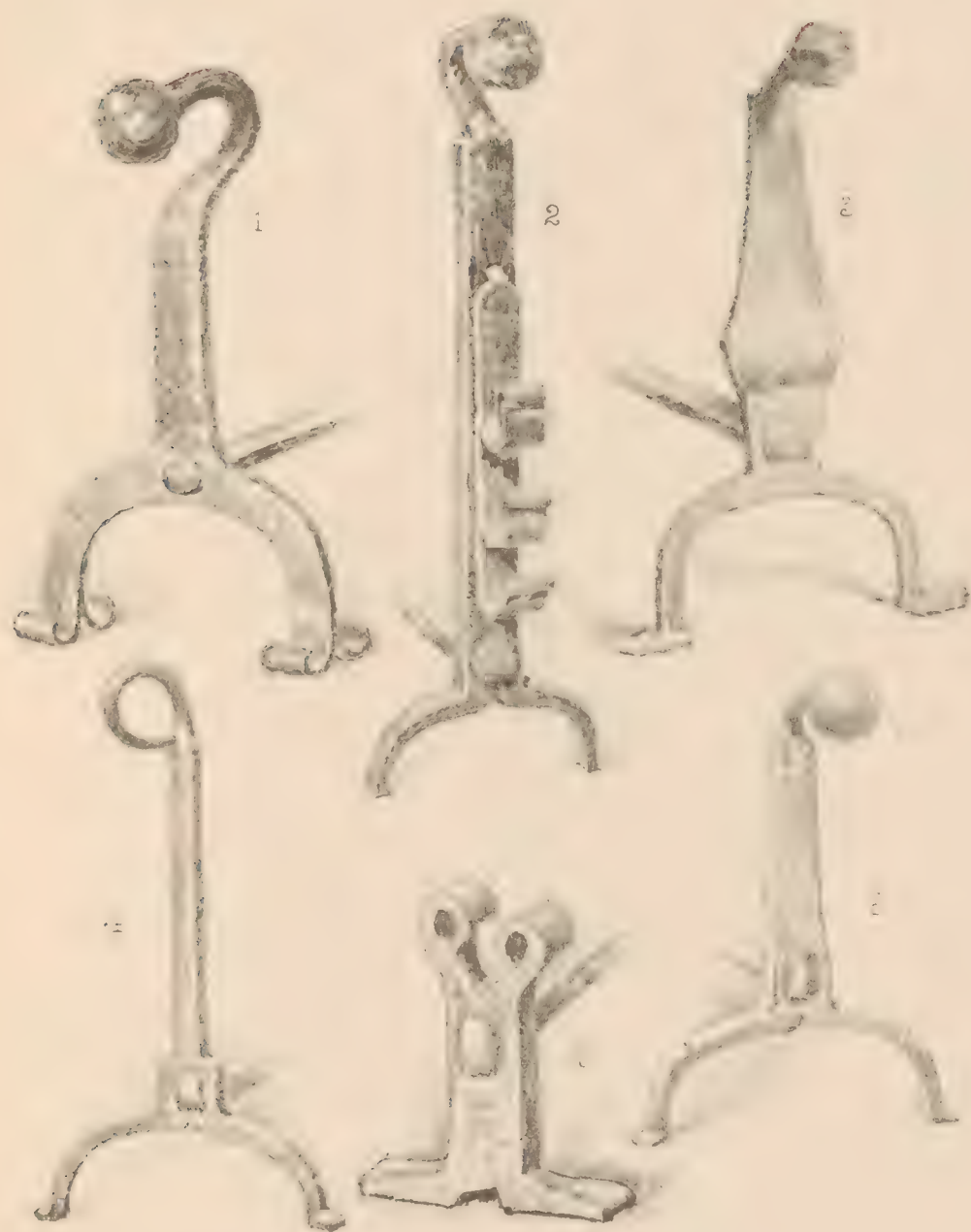
FIGURE 2. One of a pair of fine old dogs with front triple spit-racks in the Spanish fort at St. Augustine, Fla.

FIGURE 3. A Pennsylvania specimen from the collection of the Bucks County Historical Society at Doylestown, Pa.

FIGURES 4 and 6. Two simple New England types from the museum of the Pocumtuck Valley Memorial Association at Deerfield, Mass. (See Plate 293, Figure 2, showing use of crook for plate bar or spit-rack.)

FIGURE 5. A sturdy practical Yankee andiron from the Essex Institute at Salem, Mass.





## PLATE 293

### ANDIRONS

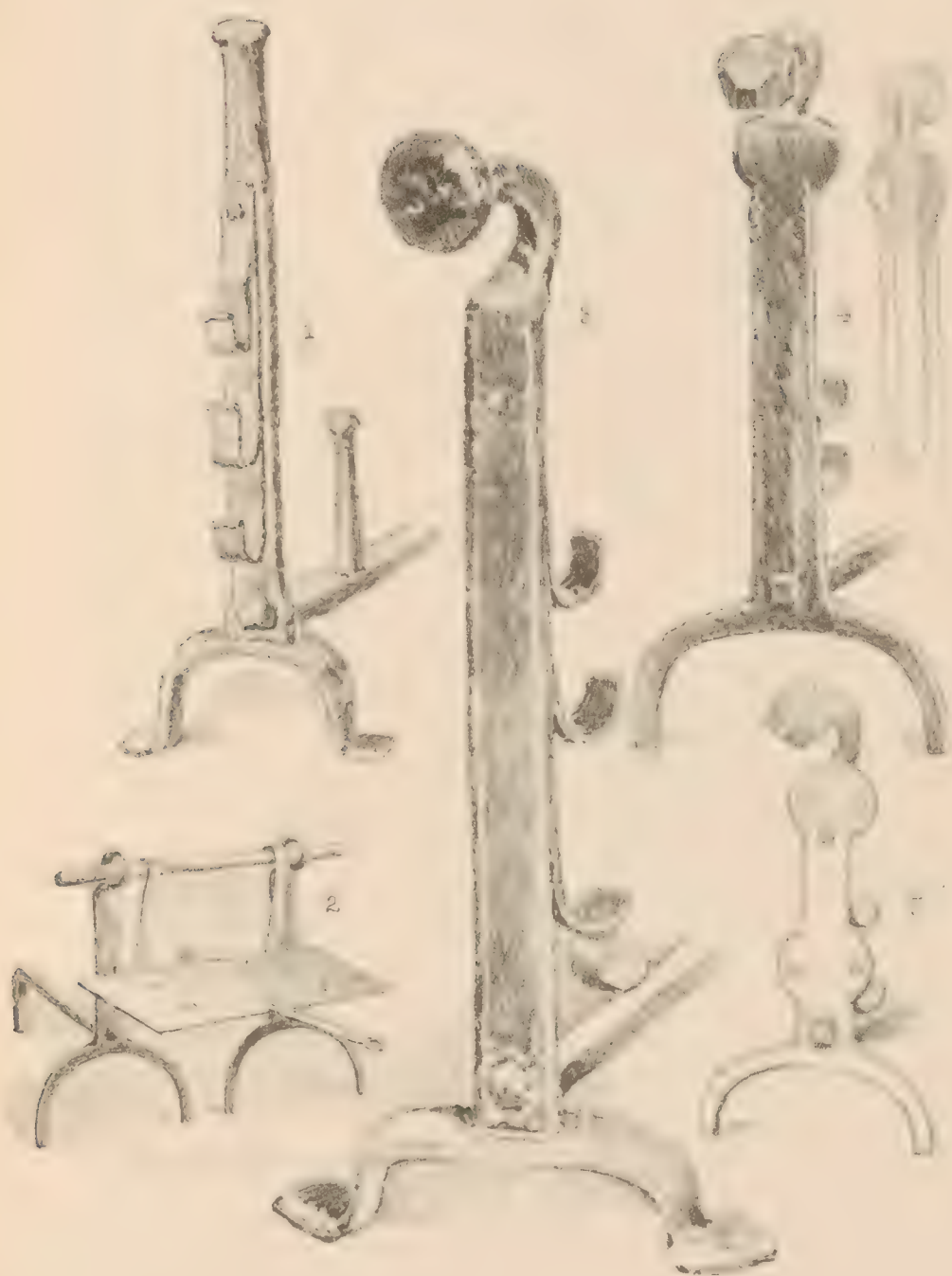
FIGURE 1. A Virginia specimen from Fredericksburg, Va., with the rather unusual feature of spike, or fender, welded to the log-rest, and a triple front spit-rack. It is  $26\frac{3}{8}$ " high with a base spread of  $10\frac{1}{2}$ ".

FIGURE 2. A plain pair of andirons with crook neck from Dartmouth Museum, New Bedford, Mass., showing utilization of the bar from which a plate-rest with handle is suspended, for keeping food or dishes warm. Height,  $18\frac{3}{4}$ "; width,  $12\frac{1}{4}$ ".

FIGURE 3. Another well-wrought Virginia specimen from old Williamsburg. Note the extension on the lowest member of the triple spit-rack to permit especially close proximity to the hot embers. These irons were well wrought, the substantial base being particularly attractive. Height,  $21\frac{1}{4}$ ", by 11" extreme width.

FIGURE 4. An early set from the old Pillsbury House in Newburyport, Mass. Note the fashioning of the double rear spit-rack, as shown in the illustration. Height,  $19\frac{1}{4}$ " by  $8\frac{1}{4}$ " at base.

FIGURE 5. Rough sketch of andiron with two spit-racks. Hingham Historical Society Museum, Hingham, Mass.



## PLATE 294

### ANDIRONS

FIGURE 1. A primitive utilitarian design of Pennsylvania origin from the museum of the Bucks County Historical Society at Doylestown, Pa. 14" high by  $8\frac{3}{8}$ " broad at base.

FIGURE 2. Another example of fire-dog along similar lines to that of Figure 2 on Plate 291. Bucks County, Pa., specimen.

FIGURE 3. A simple early pattern from the group in Washington's Headquarters in Valley Forge, Pa.

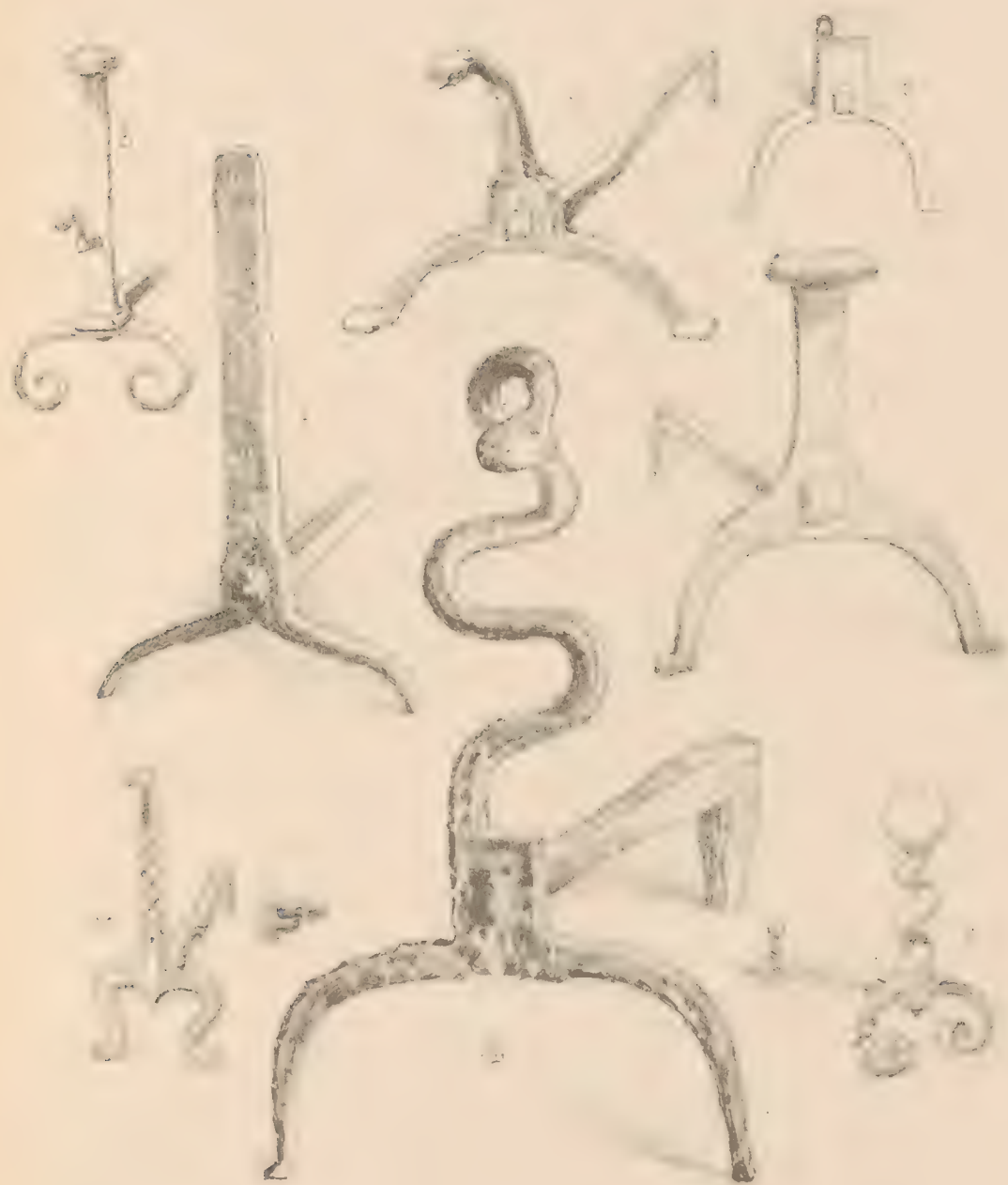
FIGURE 4. A well-wrought specimen of unique serpent design from the museum of the Historical Society at Litchfield, Conn.

FIGURE 5. An unpretentious but practical design of early date from an old house in Newburyport, Mass. Height,  $12\frac{1}{8}$ "; spread,  $10\frac{5}{8}$ ".

FIGURE 6. An interesting and well-wrought example with swivel arrangement for shifting the angle of the log-rest. It is  $16\frac{3}{4}$ " high and has a spread of 9" at the base. Date probably early nineteenth century. Now in the collection of the Medford Historical Society, Medford, Mass.

FIGURE 7. Another specimen with similar swivel arrangement from the Bucks County Historical Society Museum, Doylestown, Pa. This one is 18" high and has a spread of 9".

FIGURE 8. One of a pair recently found in the ruins of old Fort St. Frederic, erected by the French at Crown Point, N. Y., in 1731. When discovered the log rest ends were embedded in the stone at the back of the fireplace, making them a permanent fixture. Note shapely spit-rack.



## PLATE 295

### ANDIRONS

FIGURE 1. A neatly wrought specimen, 14" high, from the museum of the Bucks County Historical Society at Doylestown, Pa.

FIGURE 2. This andiron lays claim to providing warmth and cheer for the Commander-in-Chief of the Continental Army during the memorable winter at Valley Forge, Pa. (Washington's Headquarters). 14" high, 12" spread.

FIGURE 3. Another andiron of historical pedigree, this one serving in the fireplace of the old parsonage in Lexington, Mass., where Paul Revere aroused the two patriots, Hancock and Adams, from their slumbers on the memorable night of April 18, 1775. Hancock-Clarke House—1698—now the home of the Lexington Historical Society. 14¾" high by 9" wide.

FIGURE 4. An odd member with heart decoration and four front spit-racks. This handsome pair is the prized possession of Mr. Ralph W. Burnham, of Ipswich, Mass.

FIGURE 4a. Another heart-motif pair, of simpler form, from the Miles Standish House, Duxbury, Mass.

FIGURE 5. An excellent example of Pennsylvania workmanship from the collection of the Bucks County Historical Society in their museum at Doylestown, Pa. Height, 16½"; spread, 11¼".

FIGURE 6. A very diminutive Pennsylvania pair measuring but 6¾" high by 4¾" base spread, from the collection of Mr. H. F. du Pont, Southampton, Long Island. They are carefully wrought and shapely, with simple line ornamentation, and were used for a small fire of light kindlings, so it is said.





## PLATE 296

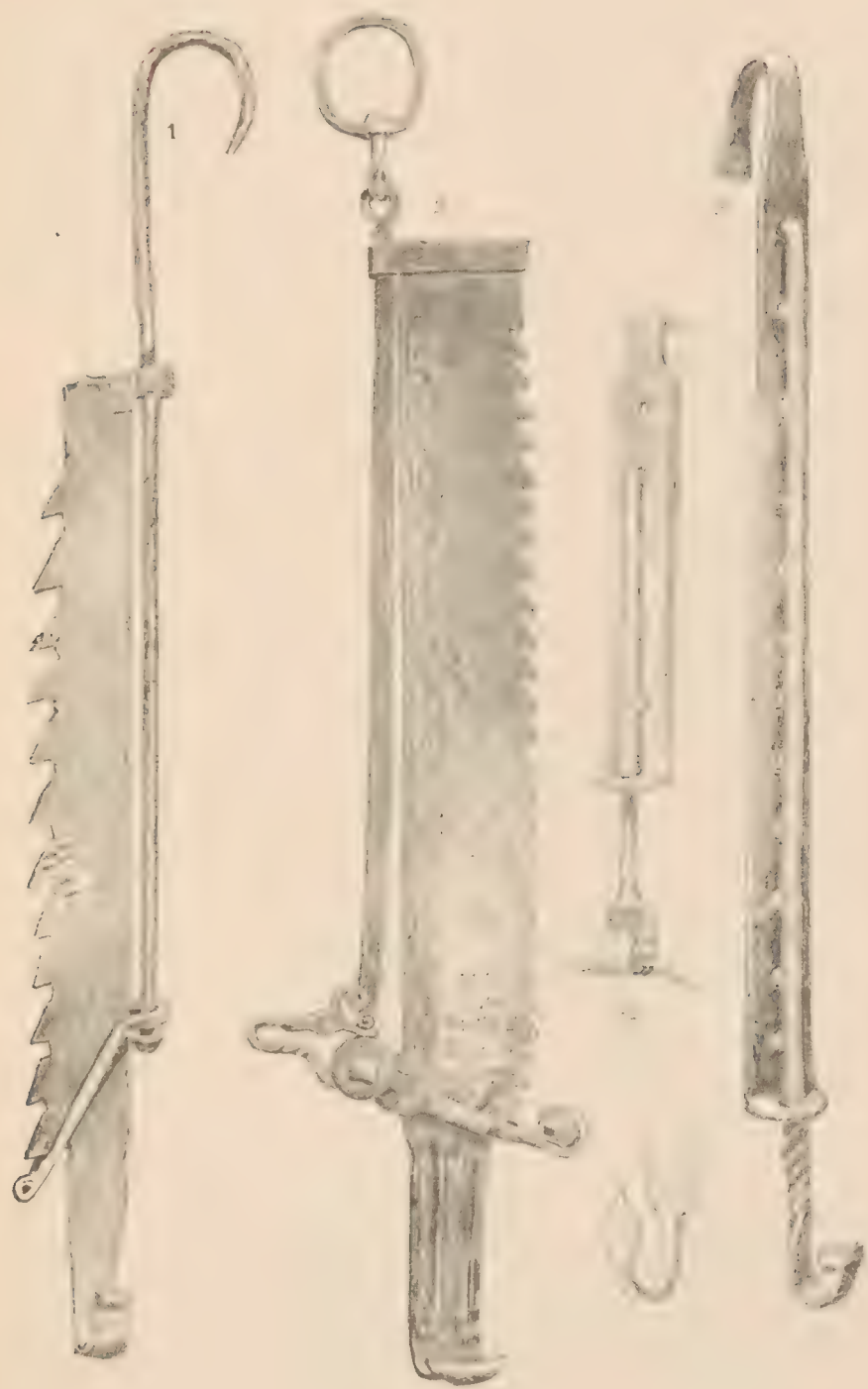
### TRAMMELS

FIGURE 1. A lug-pole, saw-toothed trammel of early eighteenth century, now in possession of the Connecticut State Historical Society, Hartford, Conn. It is 41" over all.

FIGURE 2. Fine old saw-toothed trammel, formerly the property of Governor Pennypacker of Pennsylvania, and now in the collection of the Bucks County Historical Society at Doylestown, Pa. On it appears the date "Ano 1729," above this the church symbol "I. H. S." and a crudely rendered cock, while below is the more heavily chased inscription "WAVTE SINI . . . VO NO PER HET," evidently a Dutch dialect, which as yet has baffled translation. There is also a decorative border at the side edge, and the lower shank as well as the ratchet catch have been ornamentally treated. The trammel is 43" over all.

FIGURE 3. A New England lug-pole extension trammel with simple hole device for raising and lowering. The property of Mr. William W. Taylor, of Sudbury, Mass. Measurement, 36" over all.

FIGURE 4. Another of similar type from Valley Forge, Pa.



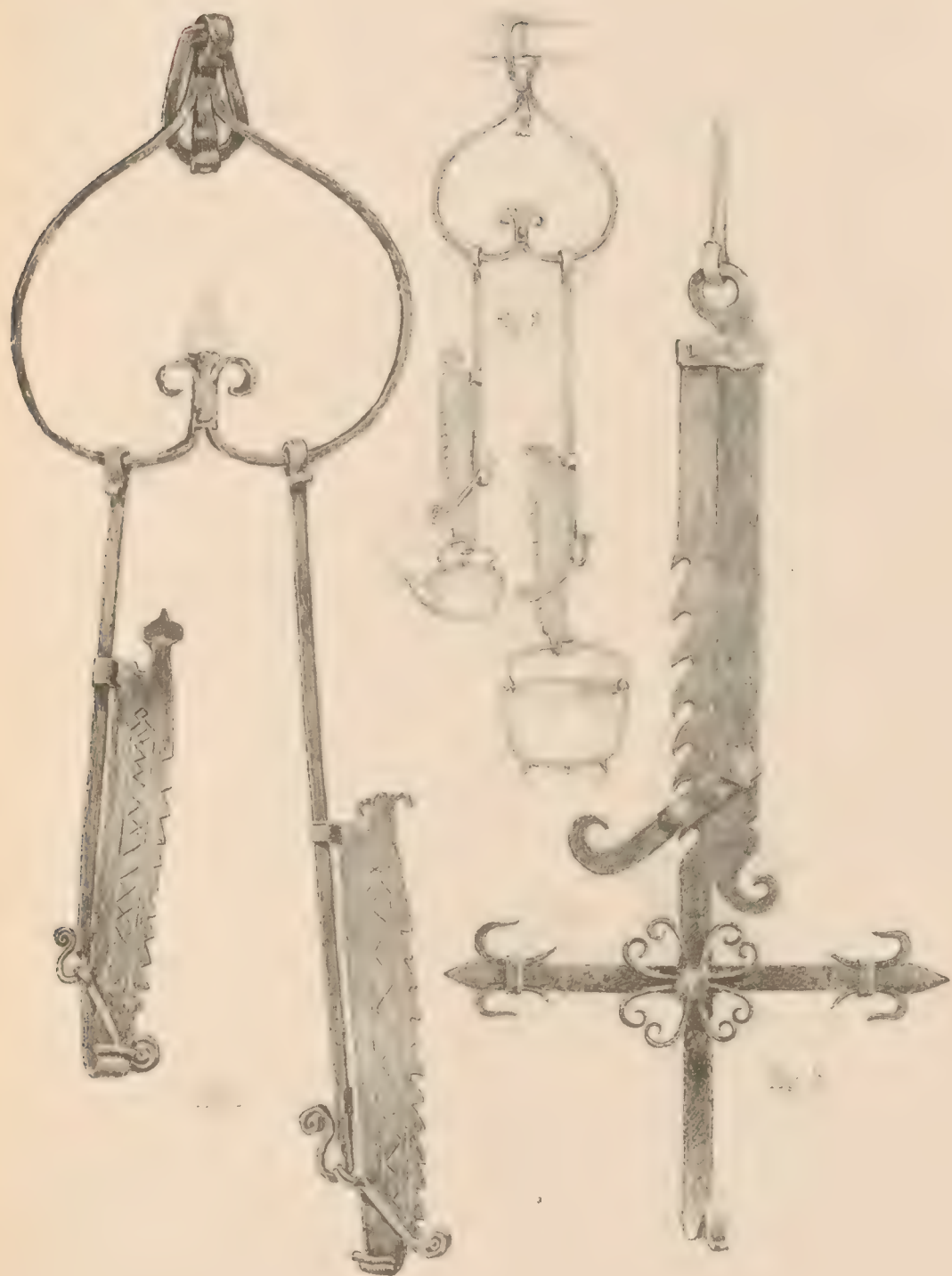
## PLATE 297

### PENNSYLVANIA TRAMMELS

FIGURE 1. Unique saw-toothed double trammel of early Pennsylvania workmanship in the collection of Mr. Wm. B. Montague, Norristown, Pa. Length over all when fully extended, 6' 2"; pendant, 17½" by 19⅝"; lug-pole ring, 4¾" by 5¾". Its ample proportions suggest its probable use in a large fireplace before the introduction of the crane. The outline shows restoration of the fleur-de-lis tip at the juncture of the inverted heart-shaped drop, as well as that of the right trammel.

FIGURE 2. Rough sketch in center shows trammel in use with pots at varying distances from the fire as more or less heat is needed for cooking the contents. The trammels may also be equally balanced, allowing the use of a roasting-spit should occasion require.

FIGURE 3. Handsome old Pennsylvania trammel—about 4' tall and 2' across—unusual in its cruciform shape and in the use of the fleur-de-lis ornament. It is a duplicate of one dated 1710, and is now in the collection of Mr. Henry F. du Pont, Southampton, Long Island.



## PLATE 298

### TRAMMELS

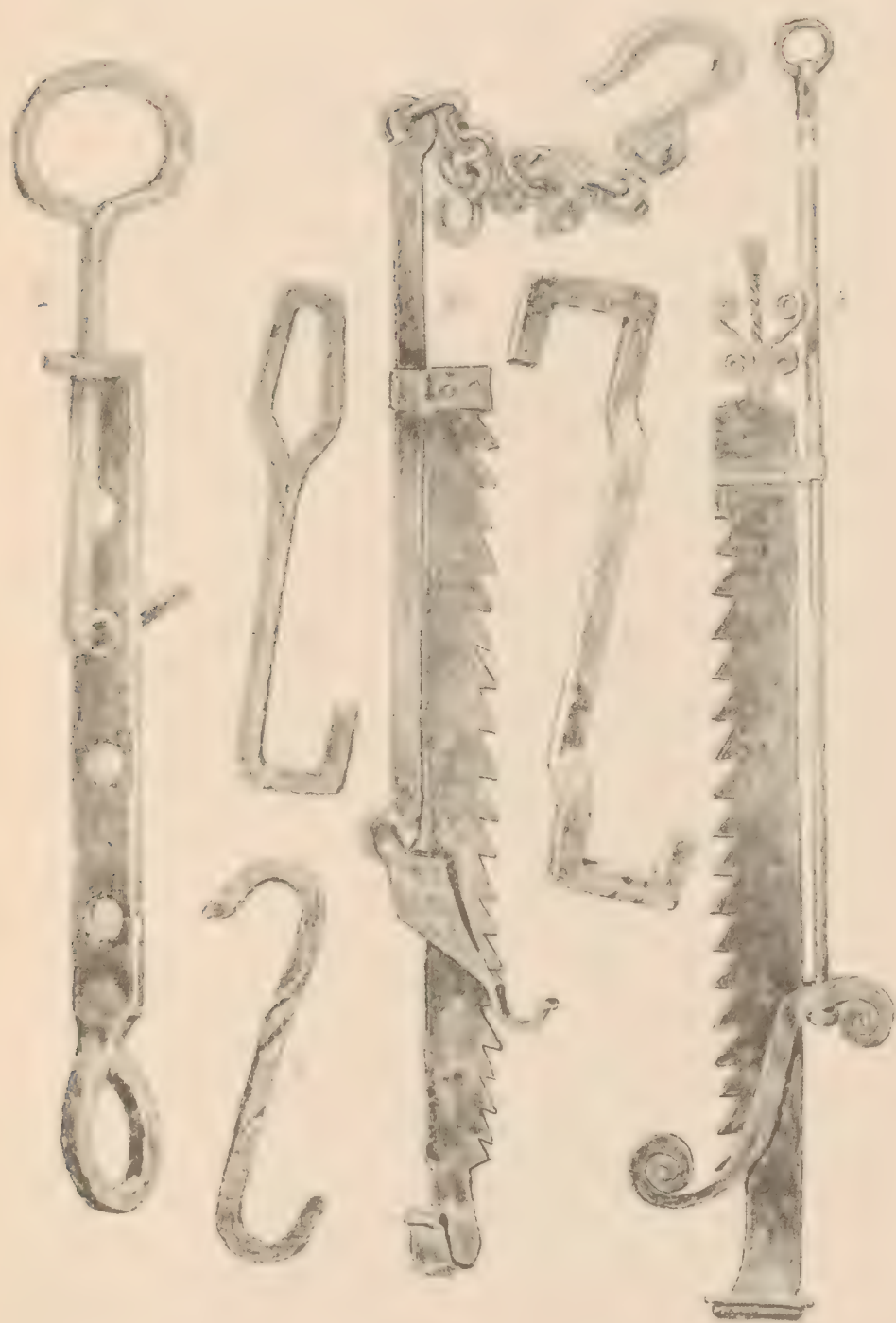
FIGURE 1. Early Connecticut extension trammel of simple pattern, the property of Dr. George N. Lawson, of Middle Haddam, Conn.

FIGURE 2. Saw-toothed trammel of the chain-extension type, from Montgomery County, Pa., and now in the collection of Mr. William E. Montague, of Norristown, Pa. As is well known, the chain was in common use as an adjunct to the trammel. In fact, complete chain trammels were not infrequent.

FIGURE 3. Another saw-toothed example, nearly 55" in length when extended, with decorative blade-head and ornamental catch, also from the collection of Mr. Montague.

FIGURES 4, 5, and 6. Various Connecticut trammel hooks, the property of Dr. George N. Lawson, of Middle Haddam, Conn. No. 4 is  $10\frac{1}{2}$ ", No. 5 is  $12\frac{1}{4}$ ", and No. 6 is  $7\frac{1}{4}$ " in length.





## PLATE 299

### CRANES

Thus said the guests in speech and song,  
As in the chimney, burning bright,  
We hung the iron crane tonight,  
And merry was the feast and long.

-From "The Hanging of the Crane," by H. W. LONGFELLOW.

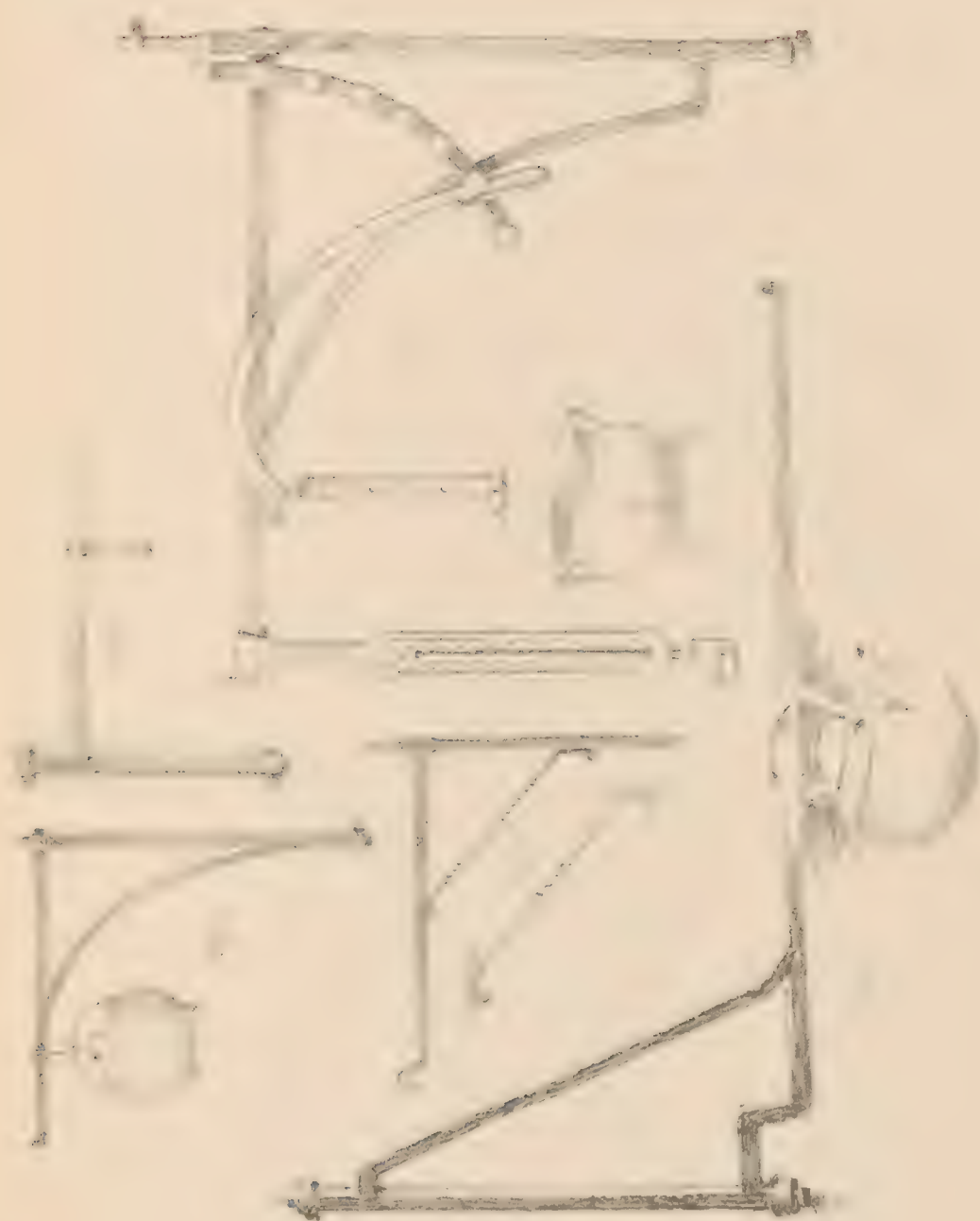
Though the poet has thus made known to fame the quaint old ceremony of "the hanging of the crane," cranes are in general so plain and unimposing that they are usually passed by unnoted. Only here and there have we found one on which the deft hand of an artistically inclined smith has left its impress. Most of the variation in them was in size, which depended on the fireplace and the needs for which they were planned.

FIGURE 1. A Pennsylvania crane with adjusting device for raising and lowering the receptacle in use by means of the lever and various stops on the curved bar at the side—a particularly practical idea which saved a deal of heavy lifting and shifting. This unique specimen is one of many excellent pieces of old American wrought iron in the collection of Mrs. J. Insley Blair, Tuxedo Park, N. Y.

FIGURE 2. Crane of ordinary pattern but hung in an unusual way—high up in fireplace and inverted. This arrangement rather limits the trammel space but allows free play in the fireplace below. From the home of Mr. Welsh Strawbridge, Graeme Park, Montgomery County, Pa.

FIGURE 3. Old cranes of simple type from the bungalows of Dr. G. N. Lawson, Middle Haddam, Conn.

FIGURES 4 and 5. Two old Pennsylvania cranes from the museum of the Bucks County Historical Society, Doylestown, Pa.



## PLATE 300

### FIREPLACE ACCESSORIES FROM NEW ENGLAND

FIGURE 1. Pair of pipe-tongs, delicately wrought, with bowl reamer or cleaner attachment. Property of the Connecticut Historical Society of Hartford, Conn.

FIGURE 2. Hot-toddy iron.

FIGURE 3. Colonial plate-warmer from the Jumel Mansion, New York City.

FIGURE 4. Hot-ember shovel.

FIGURE 5. Fireplace shovel.

FIGURE 6. Fireplace fork. Old State House, Annapolis, Md.

FIGURE 7. Shovel and handle from the same place. 50" over all.

Figures 2, 4, and 5 owned by Dr. G. N. Lawson, of Middle Haddam, Conn.

Drawings on this page have not been made relatively proportional, the size of the specimens being governed rather by their place on the page; the pipe-tongs thus appearing far larger than actual size.



## PLATE 301

### SHOVEL-HANDLES

#### A GROUP OF NEW ENGLAND SHOVEL-HANDLES

FIGURES 1 TO 5. From the collection of Mr. W. Irving, of the Irving Forge, New York City. The artistry of the smith is here shown in the various treatments given to the grasp ends of these useful fireplace members. The scoop ends are not of sufficient interest to warrant illustration, and the equally unadorned handles vary in length from about 36" to 46", depending on the depth of the fireplace for which they were planned.

FIGURE 1. Mystic, Conn.

FIGURE 2. Falls Village, Conn.

FIGURE 3. From the first house in Grande Isle, Vt.

FIGURE 4. Andover, Mass.

FIGURE 5. Keene, N. H.

FIGURES 6 and 7. From Massachusetts and owned by Mr. W. W. Taylor, of Sudbury, Mass.

FIGURE 8. From an old house in Duxbury, Mass.





PLATE 302

COOKING UTENSILS

FIGURE 1. Old rotary broiler from the Colonial Collection in Jumel Mansion, New York City.

FIGURE 2. Trivet from the Berks County Historical Society Collection in Reading, Pa.

FIGURE 3. Gravy drip-broiler from the old Dartmouth Museum in New Bedford, Mass.

FIGURE 4. Large rotary broiler, 29" over all. Disk, 17". From the collection of Dr. George N. Lawson, of Middle Haddam, Conn.

FIGURE 5. Small broiler. Connecticut Historical Society, Hartford, Conn.

FIGURE 6. New Jersey specimen of gravy drip-broiler from the Trenton Historical Society Collection in the "old barracks" at Trenton, N. J.

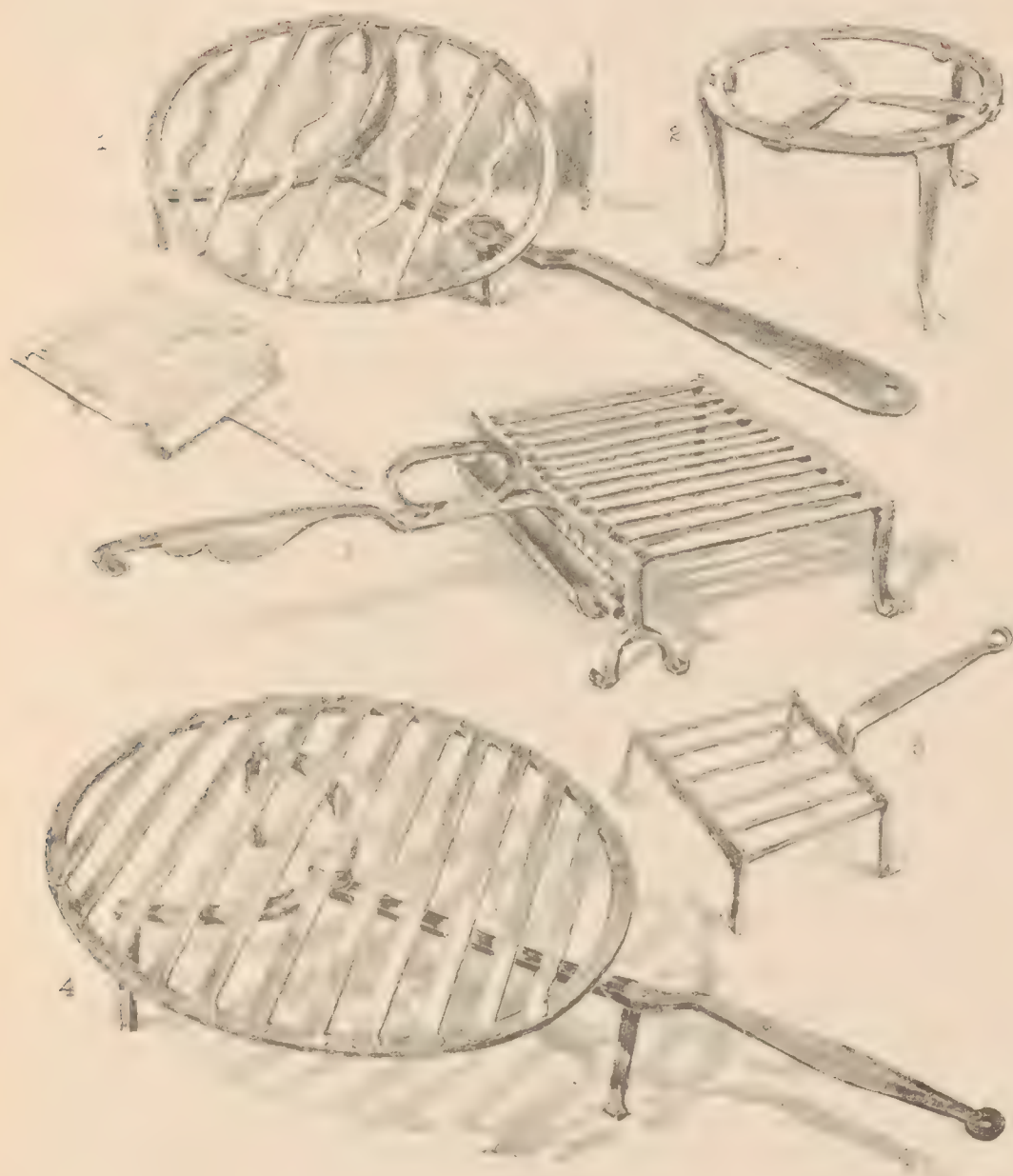


PLATE 303

COOKING UTENSILS

ANOTHER FIREPLACE GROUP

FIGURE 1. Rare old skewer hanger of fine design from the Dartmouth Museum, New Bedford, Mass. (See Plate 312, Figures 1 and 3.)

FIGURE 2. Round "spider," property of Dr. G. N. Lawson, Middle Haddam, Conn.

FIGURE 3. A nicely modeled pair of fire-tongs. Berks County Historical Society, Reading, Pa.

FIGURE 4. Old waffle-iron from the Dartmouth Museum, New Bedford, Mass.

FIGURE 5. Large oval "spider" 41 $\frac{1}{4}$ " over all owned by Mr. Albert C. Bates, of Hartford, Conn.



## PLATE 304

### COOKING UTENSILS

FIGURES 1, 2, and 4. Three types of colonial bread-toasters, from Connecticut.

FIGURE 1. Ornamental rotary toast-rack belonging to Mr. Albert C. Bates, of Hartford, Conn.

FIGURE 2. Rotary toasting-rack owned by Dr. Geo. N. Lawson, of Middle Haddam, Conn.

FIGURE 3. Trivet with handle-rest, from the collection of the Berks County Historical Society of Reading, Pa.  $19\frac{3}{8}$ " long by  $9\frac{1}{4}$ " wide by  $5\frac{1}{2}$ " high. Handle-rest, 9" high by  $3\frac{1}{2}$ " spread.

FIGURE 4. Swivel-handled toast-rack from the collection of the Connecticut Historical Society at Hartford, Conn.

FIGURE 5. An English bird-spit from the collection of Col. Henry D. Paxson, of Philadelphia, Pa. An interesting piece which we have included for means of identification, as it has no American background. There may be others here which can claim old colonial associations.



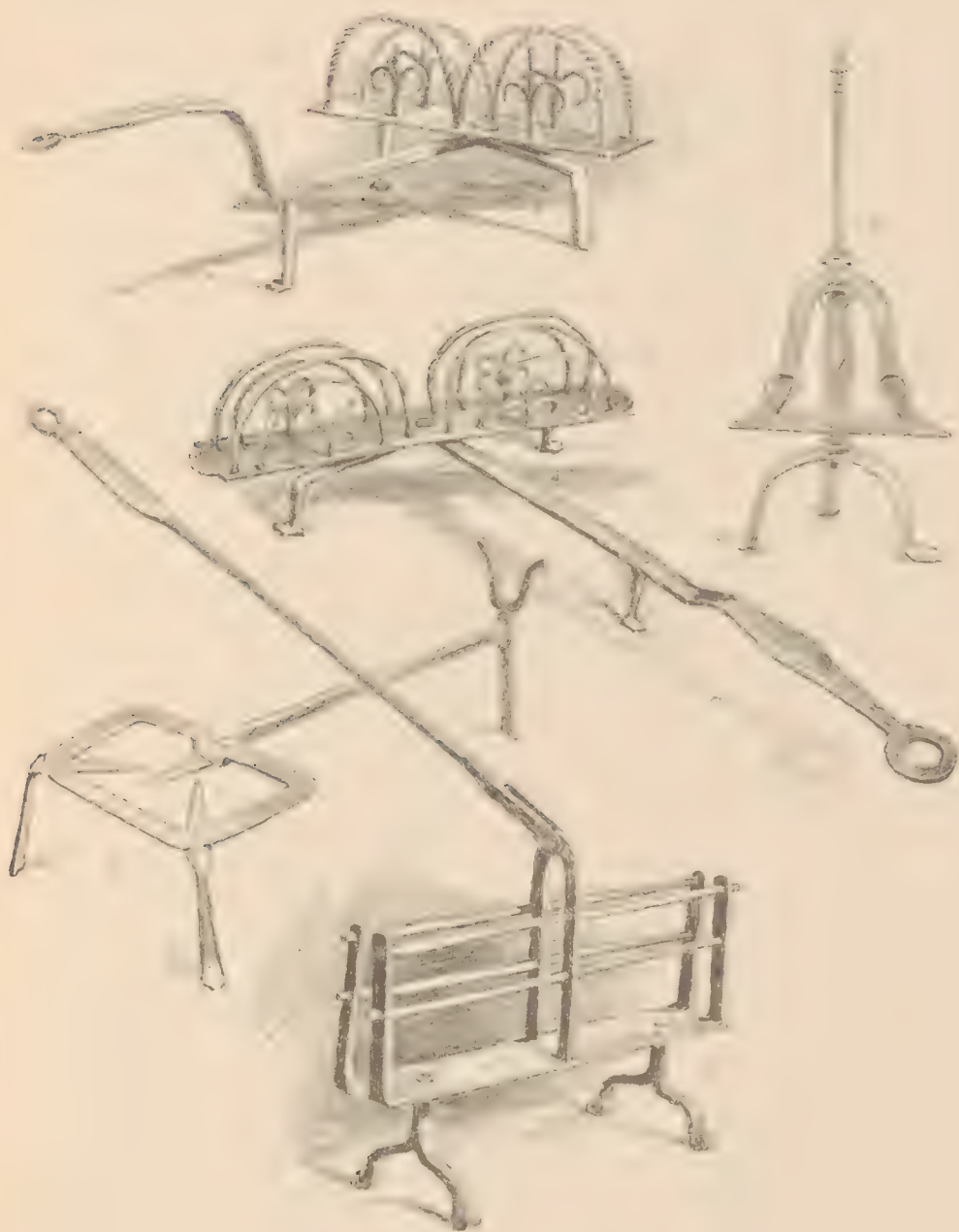
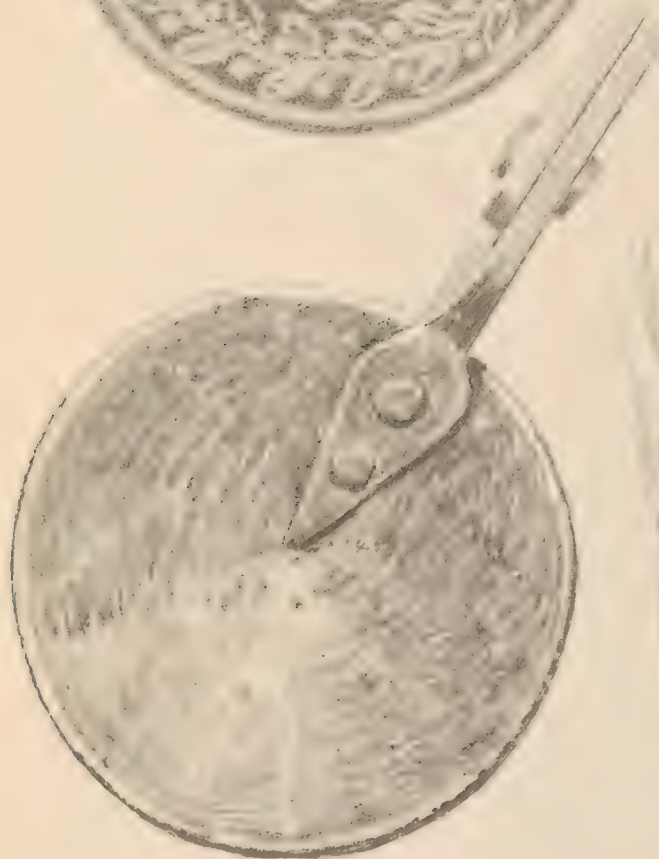


PLATE 305

WAFER-IRONS

Old Pennsylvania wafer-iron probably used in the making of holiday or wedding wafers by one or some of the many sectarian groups. It is 26 $\frac{3}{4}$ " over all, the disk measuring 5 $\frac{1}{2}$ " across, and was found in Montgomery County, though now part of the collection of Mr. Wm. B. Montague, of Norristown, Pa.

From the symbols neatly graven on the wafer disk, it was thought to be of Moravian handicraft, but authorities in Bethlehem failed to recognize it as having any connection with their ceremonial institutions. Their communion wafer-iron is without symbols of any kind, as examination of the original iron, which is still in use, proved.



## PLATE 306

### OLD WAFER-IRONS

Two very interesting Pennsylvania wafer-irons dating from the eighteenth century, in the collection of Mr. Wm. B. Montague, of Norristown, Pa. They were both used for religious purposes in earlier days.

FIGURE 1. Roman Catholic communion wafer-iron with church symbols beautifully die-sunk thereon. Length over all,  $35\frac{3}{4}$ ". Disk,  $7\frac{5}{8}$ " in diameter.

FIGURE 2. Oval-disk ( $7'' \times 4\frac{3}{4}''$ ) wafer-iron, also used by those of the Roman Catholic faith in the making of wafers for their communion services. Note group of six small circular enclosed symbols of the cross, flanked by two larger circular symbolic patterns of thorn wreaths with border of stars surrounding the cross and I. H. S. emblems. We have recently been informed by a church authority in New York City that the larger units were for wafers to be used by the celebrant priest in the sacrifice of the mass, while the smaller ones were for distribution to the faithful communicants.





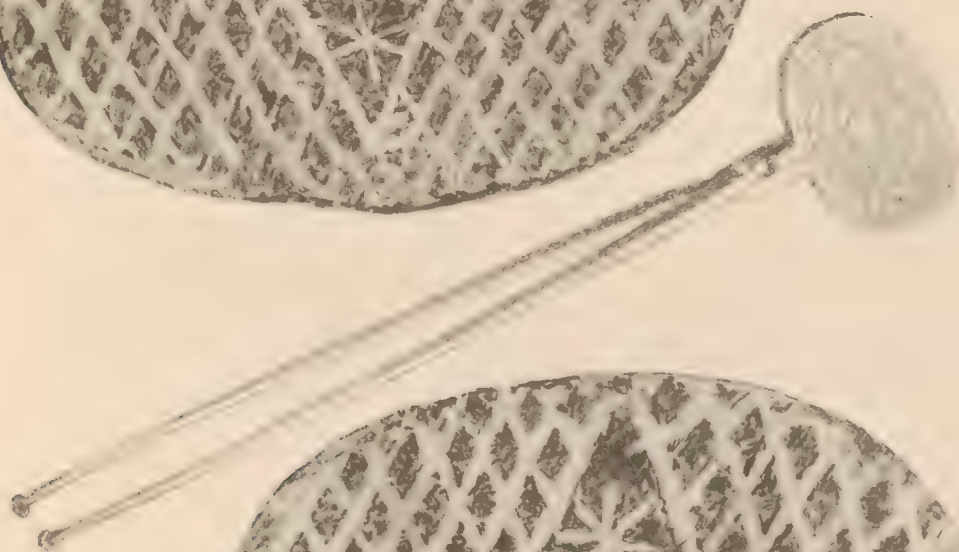
## PLATE 307

### WAFER-IRON

Oval wafer-iron from the old Wyckoff House—1766—owned by Mr. Edward Bennett, in the Gravesend section of Brooklyn, N. Y. The date and the monogram increase the interest of this old iron, which is still in the possession of the descendants of the Wynant Bennett whose initials, W. B., appear on the diamond-shaped center. The date—1780—is graven on the opposite member.

The wafer seems to have had a place apart from the waffle in the customs of some of the early settlers at least, the waffle being more of an every-day affair, while the wafer appeared only on special or holiday occasions. One is led to infer this by the relative scarcity of old wafer-irons like these, as compared with the more abundant supply of old waffle-irons.





## PLATE 308

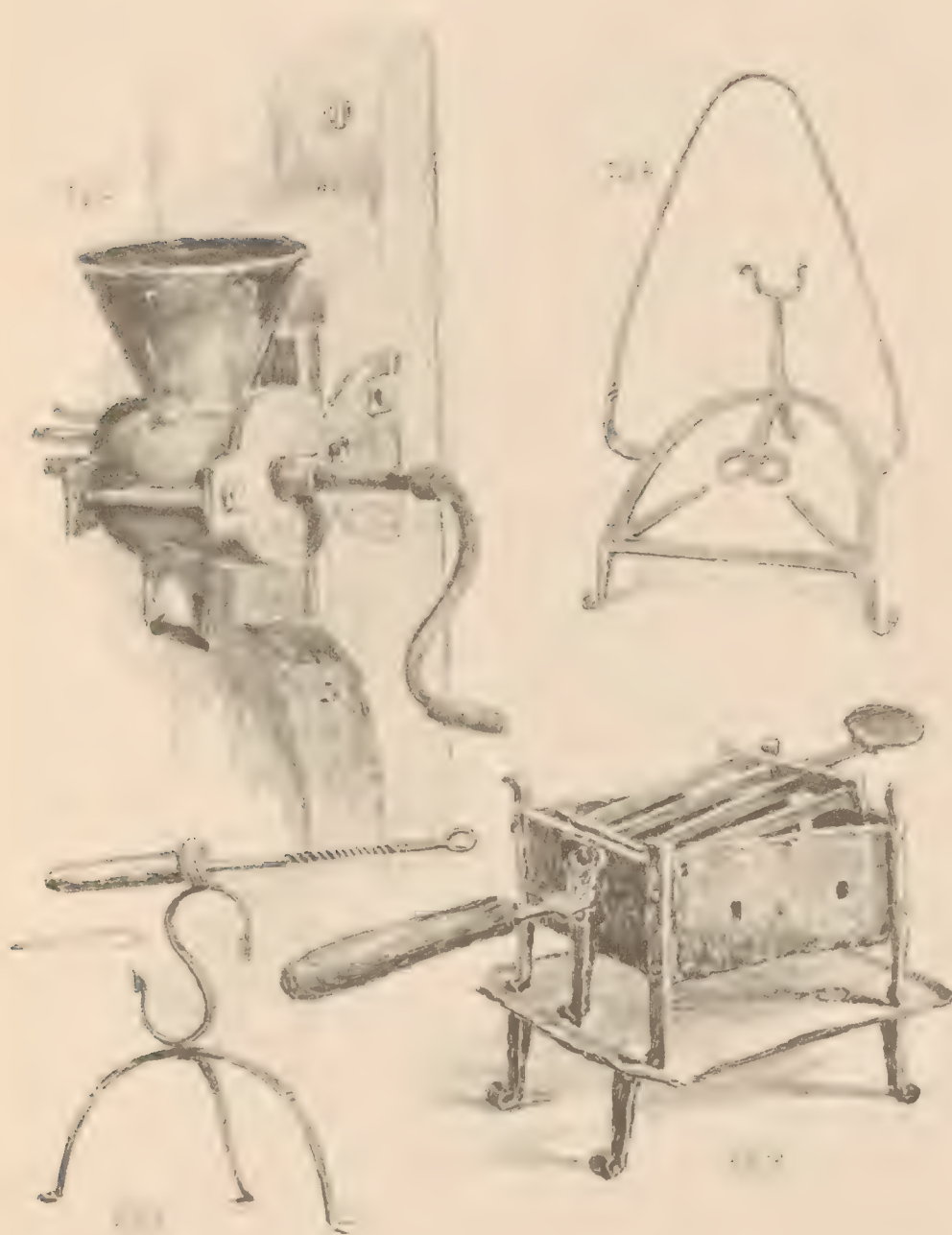
### FIREPLACE ACCESSORIES

FIGURE 1. An old spice or coffee mill still in its original position in the "Gemein," or Community, House of the Moravians at Bethlehem, Pa.—1742.

FIGURE 2. An old trivet with handle-rest, 22½" in height and 13½" spread, now in the collection of the D. A. R. at Kingston, N. Y.

FIGURE 3. From the Paul Revere House, Boston, Mass. This specimen is called by some a toddy-warmer and is said to have been wrought by Paul Revere for his own use. It is really a "token," a useful primping-iron for the gentler sex, and an article entirely innocent of any connection with the heating of the baneful demon rum, according to Miss Griffin, of the Historical Society of Quincy, Mass.

FIGURE 4. A quaint old camp broiler, part of an officer's equipment during the Revolutionary War. Now in the State Museum, Washington's Headquarters, Newburgh, N. Y. (Handle restored.)



## PLATE 309

### MISCELLANEOUS ARTICLES

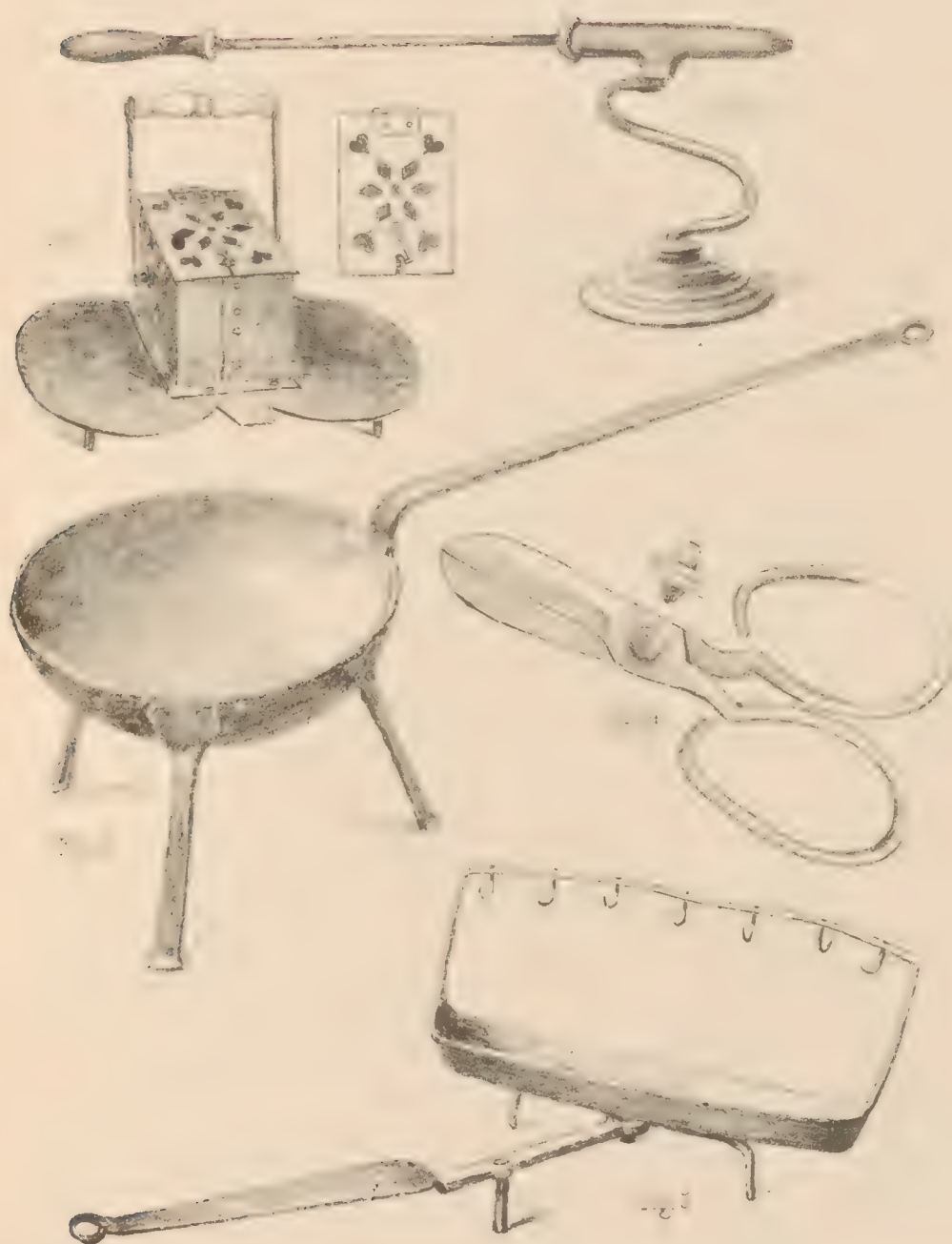
FIGURE 1. Another style of token from the Quincy Historical Society Collection in the John Adams House—1716—Quincy, Mass. This type of token is occasionally found with a cast-iron base, some of the later specimens being quite ornate in design. (See Plate 308, Figure 3, for another example.)

FIGURE 2. Unique Bucks County, Pa., charcoal foot-warmer from the collection of Col. Henry D. Paxson, Philadelphia, Pa. Judging from the heart and star decoration on the lid its Pennsylvania German origin is obvious.

FIGURE 3. A shapely and well-wrought trivet from the collection of the Berks County Historical Society, Reading, Pa.

FIGURE 4. One of the best examples we have so far found of early shears wrought by the blacksmith. Note the heavy joint pin. From the collection of the Medford Historical Society, Medford, Mass.

FIGURE 5. An unusually rare old rotary spit and gravy-boat from Merrimac, Mass. It is now owned by Mr. Ralph Burnham, of Ipswich, Mass.





## PLATE 310

### OLD KITCHEN UTENSILS

FIGURE 1. An odd old Pennsylvania German fork uniquely dated—1770—and ornamented. Note the inevitable heart pattern near the tine end. Fork measures  $19\frac{5}{8}$ " over all, and is owned by the Berks County Historical Society, Reading, Pa.

FIGURE 2. A shapely New England specimen— $10\frac{3}{4}$ " long—from West Medway, Mass., and now owned by Mr. J. Vaughn Dennett, of Framingham, Mass.

FIGURE 3. Another fine type with both heart and tulip motif, indicating its Pennsylvania origin. Note initial and date—1760—as well as the fish design which suggests its proper use. It is 19" long and is in the collection of Mr. H. F. du Pont, Southampton, Long Island.

FIGURE 4. Handle of a fork in the same collection as Figure 3. It is very graceful in shape, has the typical Pennsylvania heart motif, and is handsomely decorated.

FIGURE 5. Another neatly fashioned fork from the old Dartmouth Museum, New Bedford, Mass.

FIGURE 6. Old Pennsylvania pancake-turner, about 17" long, also in the collection of Mr. H. F. du Pont, Southampton, Long Island. It has been drawn in two sections to give full value to the unusual and lavish decoration.

FIGURE 7. A simple but graceful and pleasing old Pennsylvania fork in the Mireau Collection, Doylestown, Pa.





PLATE 311

OLD COLONIAL CHOPPING-KNIVES

FIGURE 1. Middle Haddam, Conn.

FIGURES 2, 4, and 5. From the Bucks County Historical Society Museum, Doylestown, Pa.

FIGURE 3. From the collection of the Berks County Historical Society, Reading, Pa.

FIGURE 6. From Connecticut Historical Society, Hartford, Conn.

FIGURES 7 and 8. Belonging to Mr. B. C. Broome at Haddam Neck, Conn. They were found in his home, which dates from about 1750, though they are of a later period, one being initialed and dated 1791.

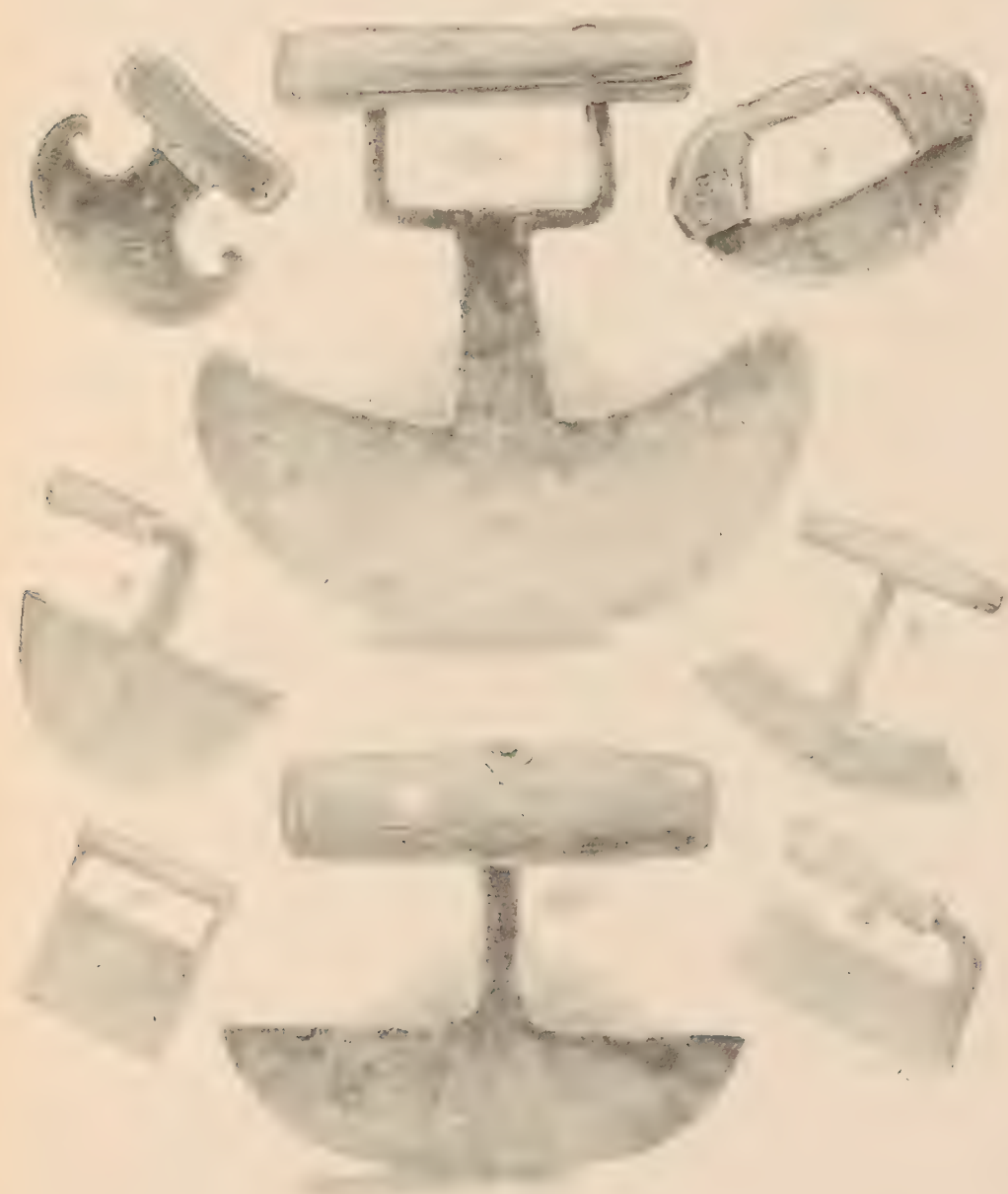


PLATE 312

ANOTHER GROUP OF HEART-PATTERN ARTICLES

FIGURES 1 and 3. Pennsylvania skewer-holders from the Morgan Nutting Collection in the Junius Spencer Morgan Memorial Museum, Hartford, Conn. Figure 3,  $4\frac{3}{4}'' \times 12\frac{1}{2}''$  extreme, as illustrated.

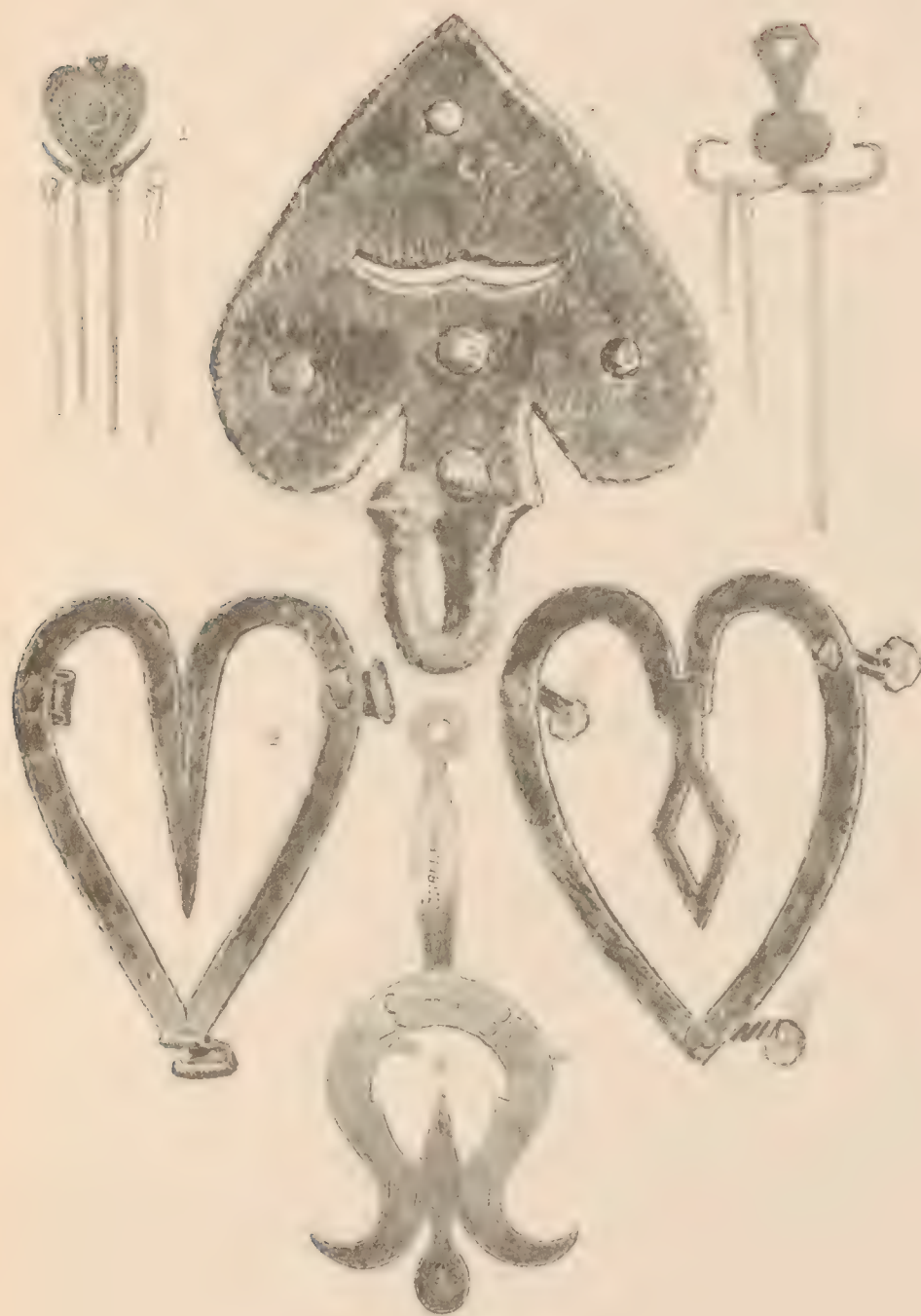
FIGURE 2. Conestoga wagon-hook owned by Mr. Wm. B. Montague, of Norristown, Pa. It is  $5''$  wide by  $6\frac{1}{2}''$  high.

FIGURE 4. Iron stand— $7\frac{1}{4}'' \times 5\frac{1}{4}''$ —owned by Mr. S. D. Gibson, of West Hurley, N. Y.

FIGURE 5. Iron stand— $6\frac{3}{4}'' \times 4\frac{7}{8}''$ —from collection of Mr. W. E. Bailey, of Harrisburg, Pa.

FIGURE 6. Neatly wrought hot plate or dish rest, a Pennsylvania piece of tulip pattern, stamped "J. Sellers"—evidently the maker's name. The initials B. M. and the date 1837 are also incised. Now in the collection of Mr. H. F. du Pont, Southampton, Long Island.

These articles illustrate the propensity of the Pennsylvania German iron-workers to use the heart motif, though they were not the only colonial iron-workers to use it.



### PLATE 313

#### OLD CANDLE-SNUFFERS, ETC.

FIGURE 1. Old Pennsylvania curling-iron from Bucks County, Pa.

FIGURE 2. Typical heart-motif iron rest from Bucks County, Pa.

FIGURE 3. Typical heart-motif iron rest from Berks County, Pa.

FIGURES 4, 5, and 6. These three old candle-snuffers illustrate the development of this handy member of early household equipment. Figure 4, the early form, has both blades alike; Figure 5, with its one narrow blade and the raised flange on the broader blade to prevent the dropping of the snuffed ends, is the next stage; and Figure 6 is the fully developed final arrangement as was in common use.

Figures 4 and 5 are in the collection of the New York Historical Society. Figure 6, as well as Figures 1 and 2, belong to Mr. F. C. Mireau, of Doylestown, Pa.



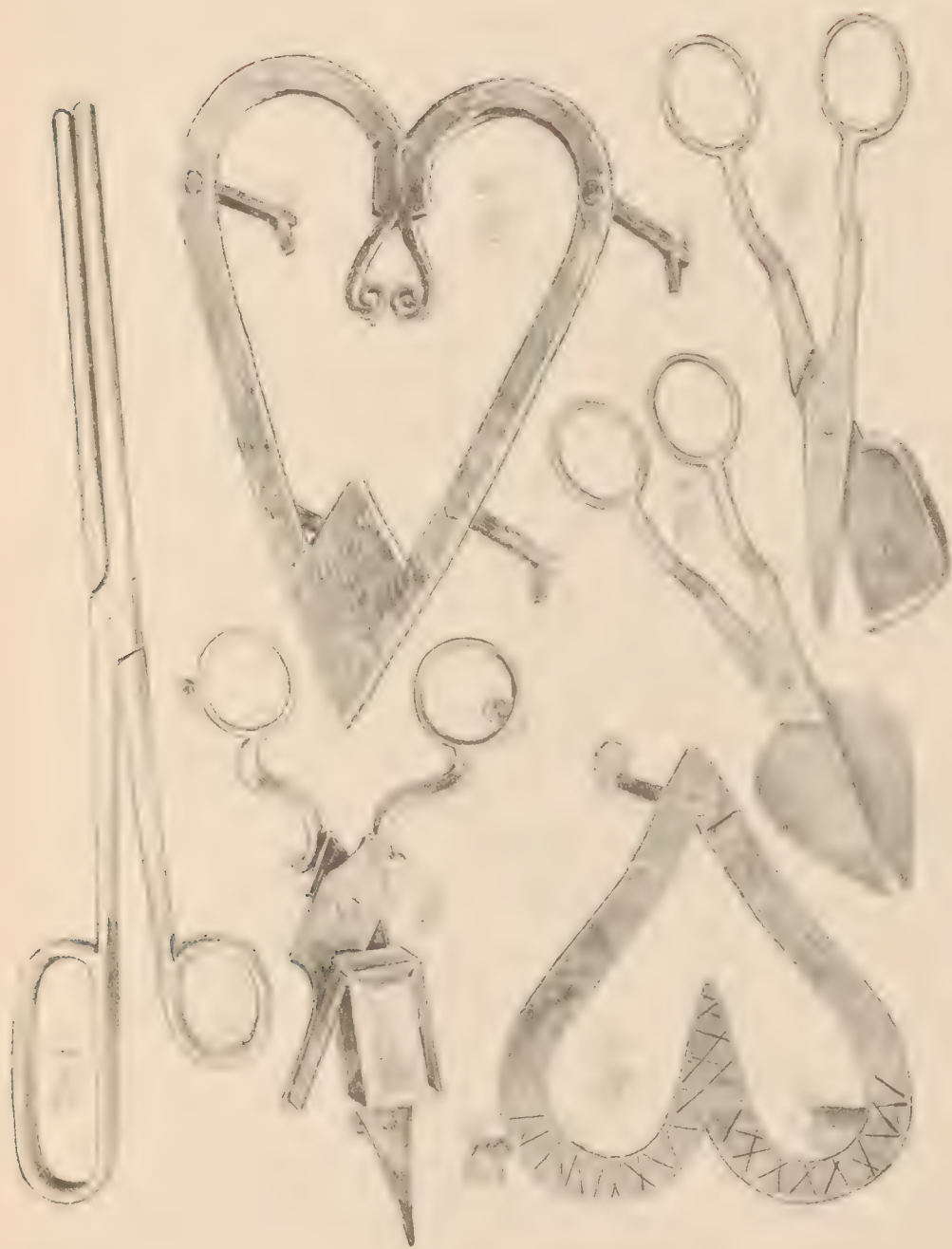


PLATE 314

EARLY AMERICAN WROUGHT-IRON LIGHTING FIXTURES

FIGURE 1. Double Betty lamp—Cushing House, Hingham. It is now in the collection of the Hingham Historical Society, Hingham, Mass.

FIGURE 2. From the Jumel Mansion, New York City. Has adjuster device for raising the candle and wrought extension piece for hanging from beam, mantel, or like object.

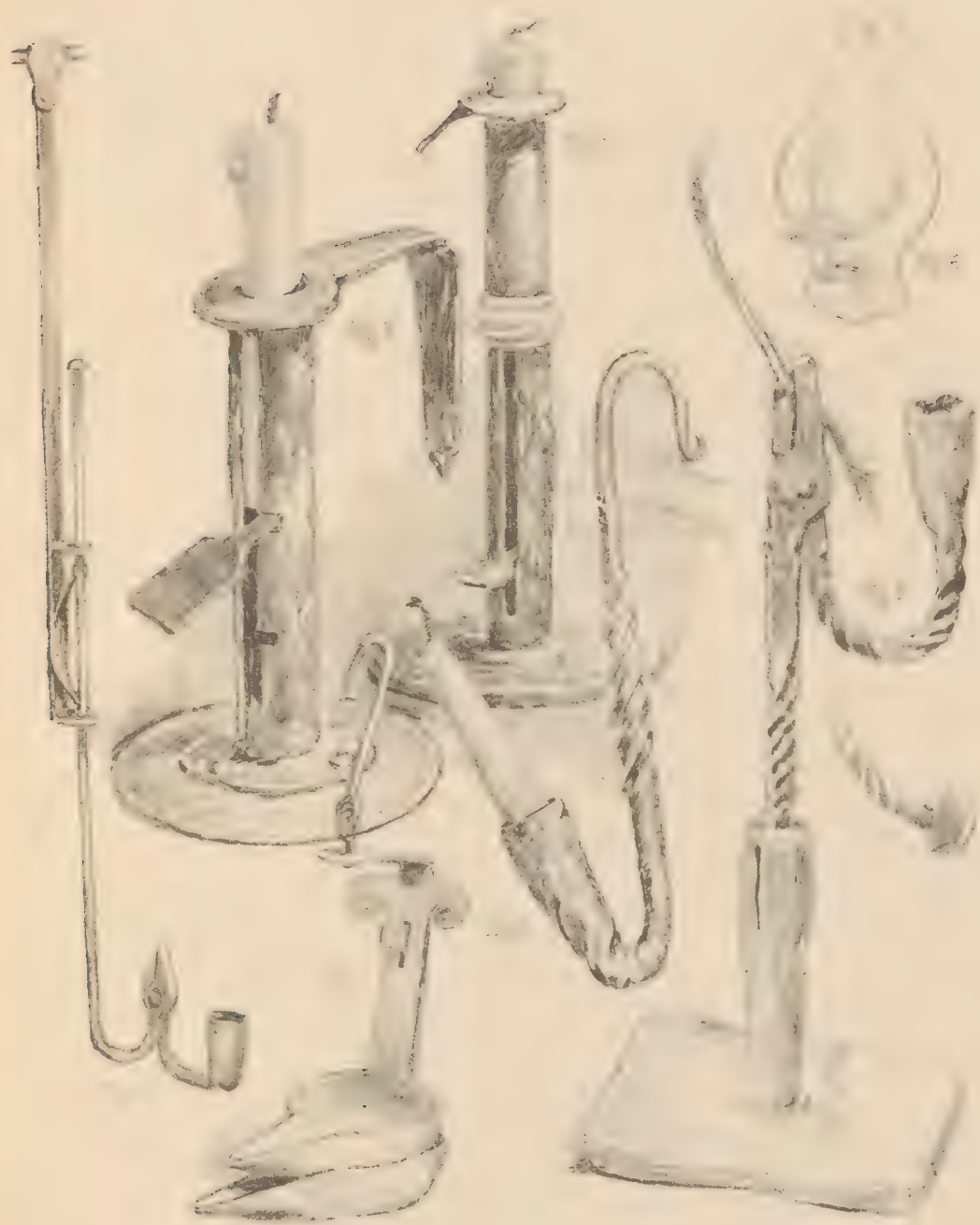
FIGURE 3. Another holder of the same type, with a very small extension piece for suspending purposes, but similar device for raising candle. A brass ornamental band at the center adds a decorative touch. It was by the light of this famous candlestick from the McConkey Ferryhouse on the Delaware River that General Washington is supposed to have planned the battle of Trenton. The holder is now in the museum of the local historical society in the restored "Old Barracks" at Trenton, N. J.

FIGURE 4. A fine old candle-holder with hooked extension, now in the collection at the Dartmouth Museum, New Bedford, Mass.

FIGURE 5. Combination Irish rushlight and candle-holder now owned by Mr. and Mrs. Frank Swain, Doylestown, Pa. This is typical of most of the early American rushlight-holders even to the wooden block into which the shaft is thrust. On some, instead of candle-holder provision, a heavy piece of metal in the form of knob weights down the shank that holds the rush.

FIGURE 6. A sconce of quaint design still in its original place on the wall of the old Quaker Meeting House in Burlington, N. J., where it has hung for more than a century.

FIGURE 7. Extension hanging rushlight and candle-holder from the Hingham Historical Society Collection in the old "ordinary" at Hingham, Mass. Note spring-holding contrivance similar to that on Figure 4, Plate 315.



## PLATE 315

### LIGHTING FIXTURES

FIGURE 1. Tall rushlight, 30" high, from the collection of Mr. F. D. Britton, West Chester, Pa.

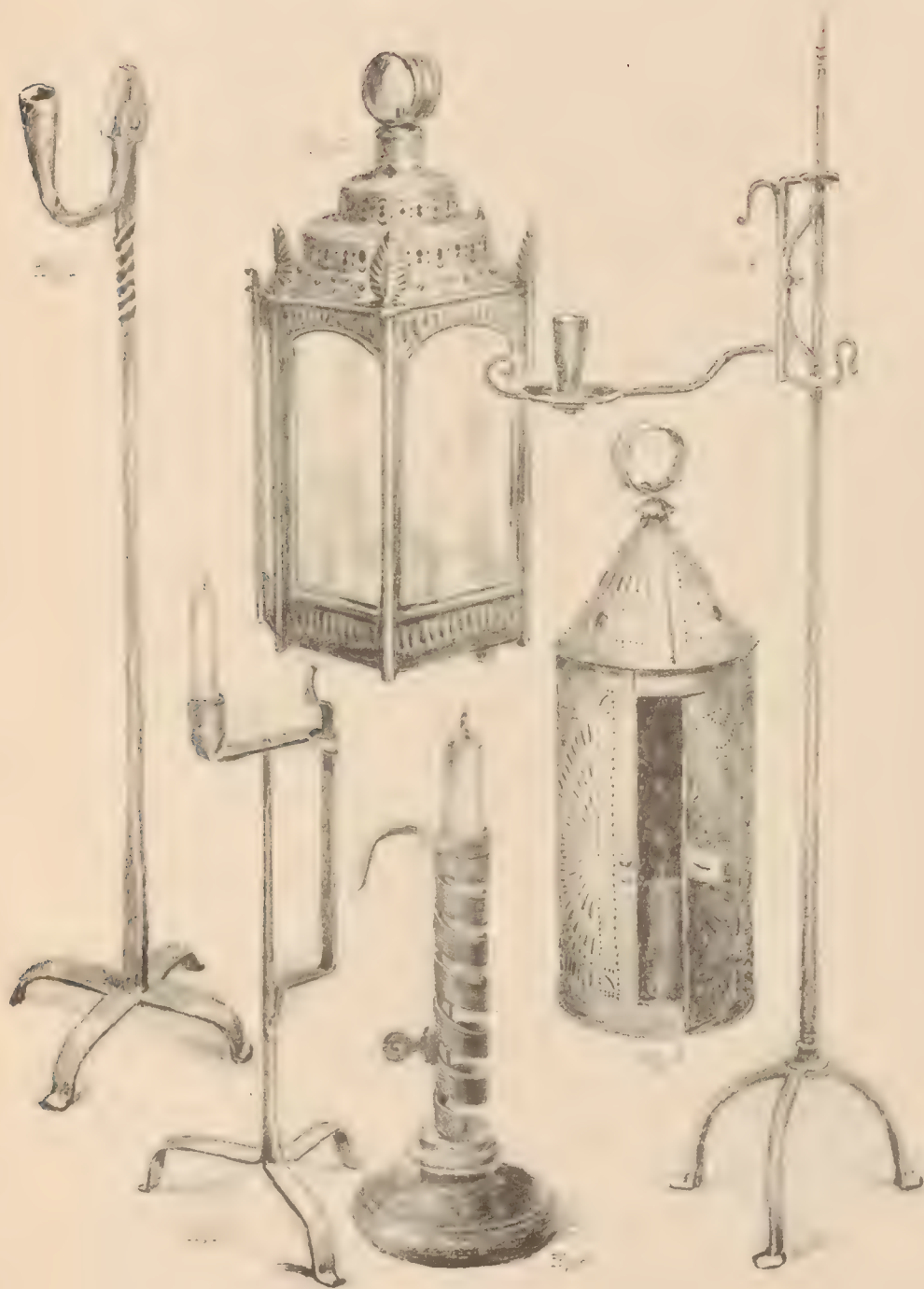
FIGURE 2. Liberty Tree lantern, from the Bostonian Society Museum, Boston, Mass. This famous old lantern hung on the northwest bough of the "Liberty Tree" at Washington and Boylston Streets, opposite Frog Lane, during the demonstration against the Stamp Act, May 21, 1766. It is 20" high and is arranged for two candles.

FIGURE 3. Old so-called "Paul Revere" lantern from Maine, and of a type common to all New England in colonial days.

FIGURE 4. Col. Elisha Williams' reading-light, or extension candle-holder, which by means of a simple spring arrangement can be raised or lowered at will. It was in use in 1751 (probably imported from England). It is 41 $\frac{3}{4}$ " in height and now in the possession of the Connecticut Historical Society, Hartford, Conn.

FIGURE 5. Early tall candle-holder from the Nash Collection, New York Historical Society, New York City.

FIGURE 6. Early Pennsylvania-German spiral candlestick—8 $\frac{1}{4}$ " high and 3 $\frac{3}{4}$ " wide at the base—owned by Mr. J. Stoddell Stokes of Summerdale, Philadelphia, Pa. These candlesticks are frequently of more elaborate design, with wrought-metal base and feet, such as Figure 5 on this page and other ornamental scrollwork. This specimen is of simple pattern with a wooden base. Spiral candlesticks were very popular in Germany and the Low Countries.





## PLATE 316

### OLD BELL, MEAT-HOOKS, AND RACK

FIGURE 1. Unique outside bell, probably used for summoning the farm help. It is on the Sheaff House—1796—Fort Washington, Pa.

FIGURE 2. Ornate Pennsylvania German hook for hanging meat—eighteenth century. It belongs to Col. Henry D. Paxson, Philadelphia, Pa. In general character it strongly resembles the work of the smiths of southeastern Germany and Austria. Originally it had four arms or members, but one of these is now missing.

FIGURE 3. Another early and plainer meat-hook from the Morgan-Nutting Collection in the Junius Spencer Morgan Memorial Museum, Hartford, Conn. Its simplicity is in marked contrast with the elaborate scrolls of Figure 2.

FIGURE 4. Ornate handle of an old Pennsylvania meat-spit—30" long.

FIGURE 5. Pie-crust crimper, the wheel of which is made of an old copper penny dated 179-. Small but fine example of smith work.

FIGURE 6. Rack for kitchen utensils. These utensils are oftentimes skillfully wrought, some having brass or copper inlay or tooled ornament of decided merit on their shapely handles. Figures 4, 5, and 6 are from the collection of Mr. H. F. du Pont, Southampton, Long Island.





PLATE 317

MISCELLANEOUS—HOOKS, ETC.

FIGURE 1. Hitching-post hook from Middle Haddam, Conn.—1780.

FIGURE 2. Hook from which a Betty lamp was suspended.

FIGURE 3. Embedded wall hitching-hook, Reading, Pa.

FIGURE 4. Jamb-hook from New Hampshire fireplace. Now in the Ford Collection, Wayside Inn, Sudbury, Mass.

FIGURE 5. Very rare clothes-hook from the old Moravian Community House—1742—Bethlehem, Pa.

FIGURE 6. An odd old window-sash fastener, also from the old Moravian "Sisters House"—1742—Bethlehem, Pa. Hook possibly of later date.

FIGURE 7. Embedded anchor-hook—early nineteenth century—Stroudsburg, Pa.

FIGURE 8. Hook from old Jackson House at Portsmouth, N. H.—seventeenth century.

FIGURE 9. Hook found in an old Essex County house by Mr. Ralph W. Burnham, of Ipswich, Mass.

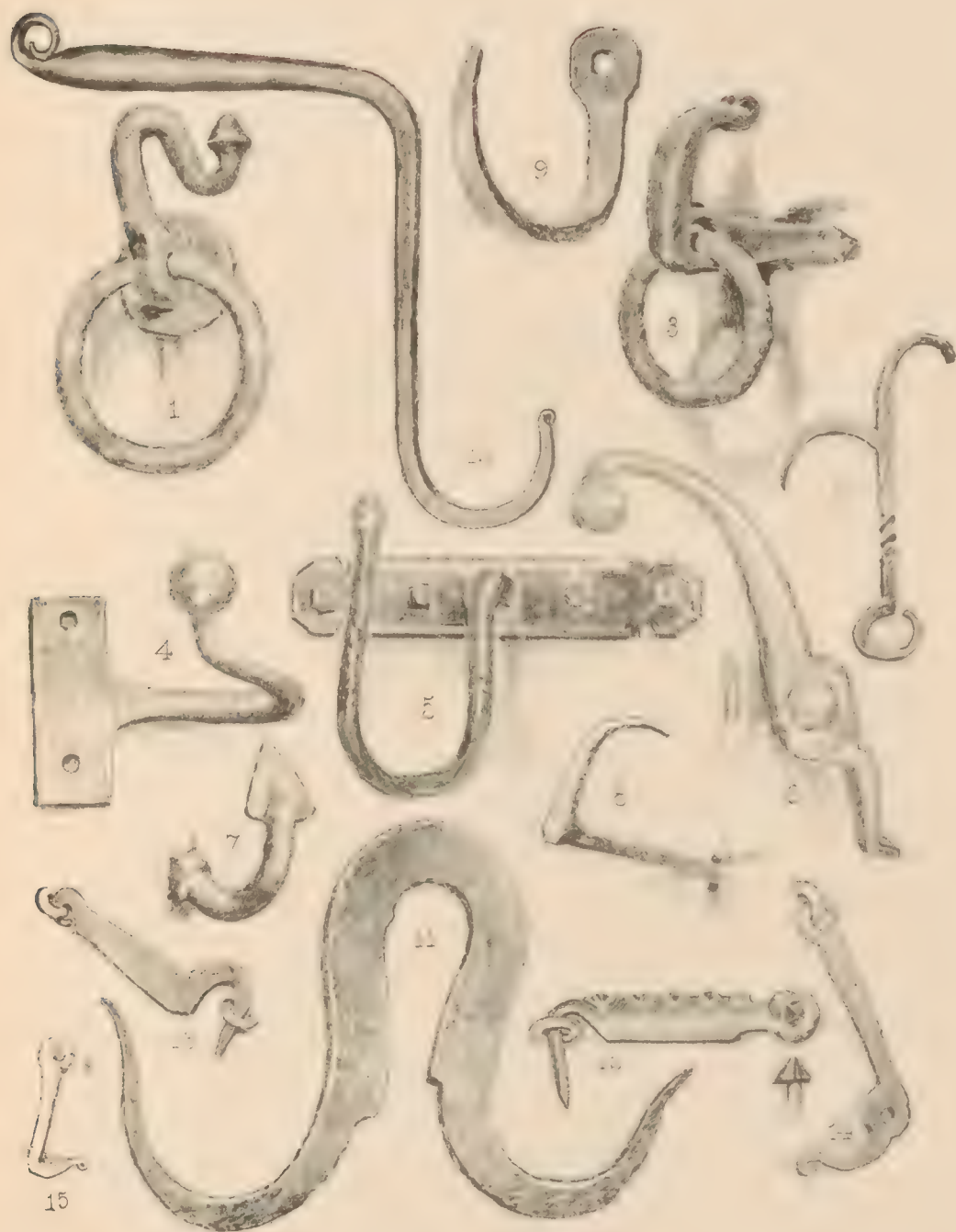
FIGURE 10. An old pothook from the collection of Mr. J. Vaughn Dennett, of Framingham, Mass.

FIGURE 11. An unusually well-wrought double-headed hook from the collection of Mr. F. C. Mireau, Doylestown, Pa.

FIGURE 12. An "early American" hook in the Santa Cruz Mission, New Mexico, showing the artistry of the Mexican-Indian smith. From a drawing made by Mr. Hervey P. Clark, of Santa Barbara, Calif.

FIGURES 13 and 14. Hooks from Ephrata, Pa. They are similar to Swiss patterns seen near Bern, Switzerland.

FIGURE 15. A Connecticut specimen.



## PLATE 318

### MISCELLANEOUS

FIGURE 1. Wrought-iron bell-clapper of the old Spanish Chapel in St. Augustine, Fla., probably one of the oldest pieces of wrought-iron work in the United States. The crude welding of the tolling-ring, or staple, at the base of the clapper is interesting. (See Figure 1a.) The date 1600 is claimed for it by those in charge of the historic old Spanish fort, which is said to have been erected by the followers of Ponce de Leon, who landed at that spot in 1565.

FIGURES 2, 3, and 4. Other wrought-iron souvenirs of this early Spanish colony in Florida. Figure 2,\* slave shackles. Figure 3, mouth-gag. Figure 4, trenching-tool. The two former, at least, are gruesome reminders of the hard taskmaster of other days.

FIGURE 5. Old Moravian wrought-iron bell—circa 1740—in the Moravian Museum at Nazareth, Pa. The oak swivel to which it is secured needs but to be set in position, a hardwood pin driven home through the hole, then a rope attached to the pin, and all is ready for curfew.

\* The lower leg-shackle, with eyelets for a padlock or chain, was unearthed with other sundry colonial objects on the "Tippett" home-site, Spuyten Duyvil, by the field-exploration committee of the New York Historical Society, of which Mr. Reginald Pelham Bolton is secretary.





PLATE 319

MISCELLANEOUS

FIGURE 1. Hunter's hook, 8" by 5"—dated 1823—and now in the collection of Mr. E. Zimmerman, Monterey, Pa. It is a Pennsylvania device for suspending rabbits and game from a belt or shoulder strap.

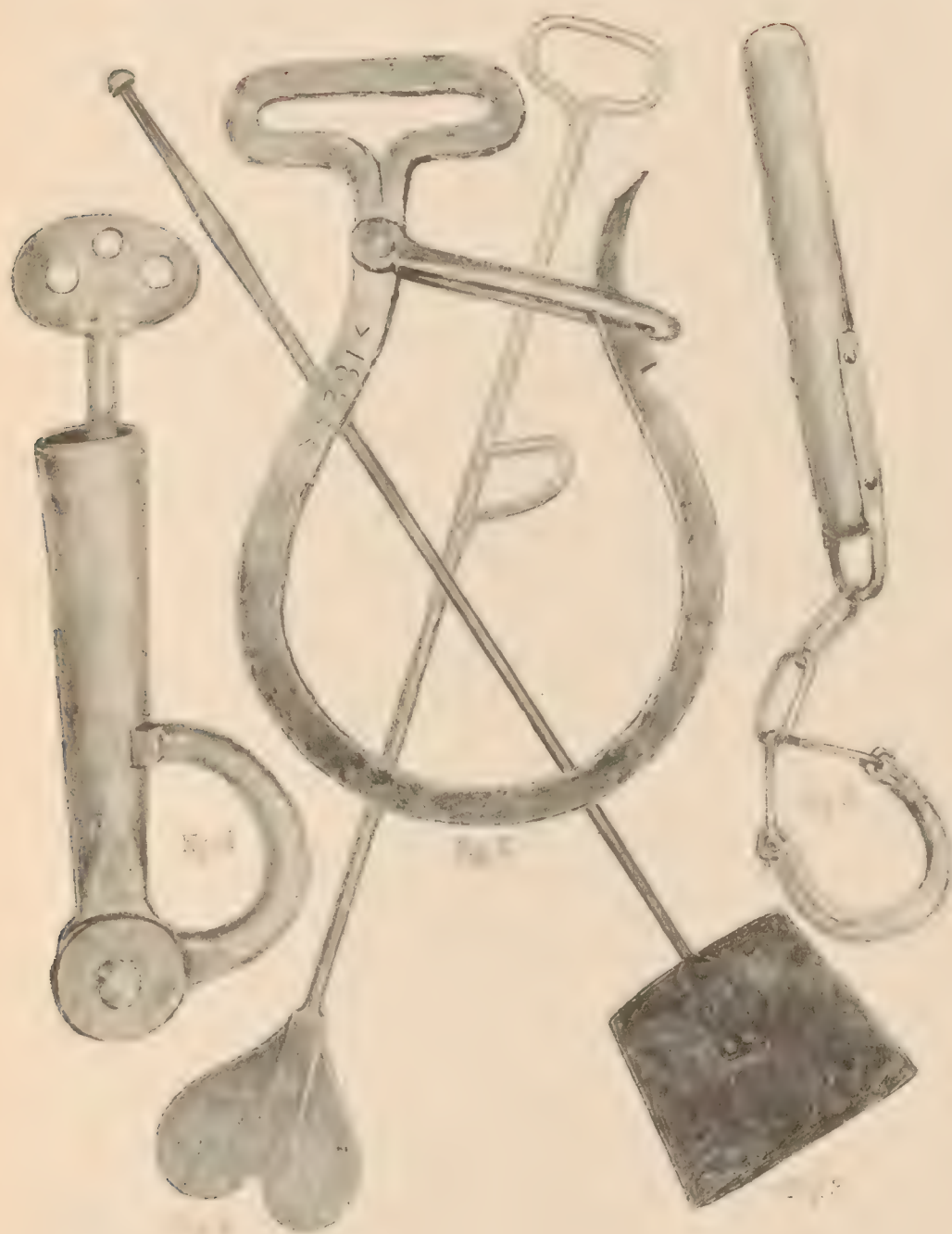
FIGURE 2. An old Lebanon County, Pa., hay-cutter measuring 39" over all, with the ubiquitous heart pattern again evident in the blade end. The drawing is out of proportion with the hook above, as can be seen by a comparison of measurements. From the collection of Mr. Randolph Ulrich, Myerstown, Pa.

FIGURE 3. Old Cape Cod baker's peel now in the Bucks County Historical Society Museum, Doylestown, Pa. These peels vary in shape and length, this one measuring 3' 8", which is shorter than the average. Many of them were also made of wood.

FIGURE 4. An odd old Pennsylvania German padlock such as is common in the eastern section of the State. The key (inserted) is threaded, and by a winding or unwinding the lock is set or released. Also from the Bucks County Historical Society Collection, Doylestown, Pa.

FIGURE 5. Horse-hobble of early date from the Nash Collection in the New York Historical Society, New York City.





## PLATE 320

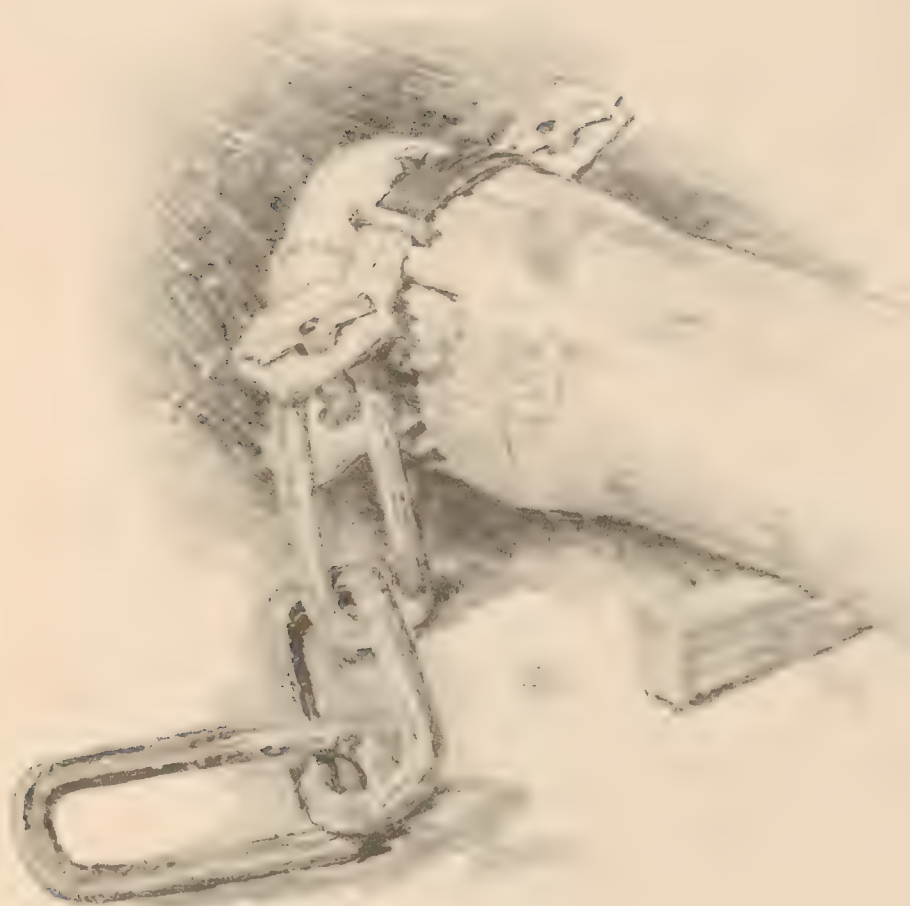
### SKETCHES OF HISTORIC HUDSON RIVER CHAINS

FIGURE 1. A study of the wrought-iron fastening to the boom, and a few links, of one of the celebrated chains that spanned the Hudson to prevent Lord Howe's fleet from passing West Point during our war for independence. Several of these booms are still to be seen in the State Museum at Newburgh, N. Y.

FIGURE 2. Shows links of second chain. They are made of iron bars  $2\frac{1}{2}$ " square, average a little over 2' in length, and weigh about 140 pounds each. Some of these links are used at present to fence an enclosure on the grounds of the United States Military Academy, West Point, N. Y.

*Note.*—The forging of these links and fastenings in record time was an achievement of no little importance for that day and age, and a great credit to those early patriotic iron-workers. According to Benjamin Lossing ("Field-book of the American Revolution"), the chain at Forts Clinton and Montgomery, from Poplopus or Peploaps Kill to Anthony's Nose, was completed in the fall of 1777. The other, stretching across the river at the narrowest point from just below the steamboat-landing to Constitution Island and was put in place in May, 1778.\* It was thought that these two chains, covered by the guns of the forts and further guarded by several armed vessels, would prevent the enemy from ascending the river. But they proved of no avail.

\* This chain was forged by Townsend, whose works were situated near Sloatsburg, Orange County, N. Y. Various forges in other localities lay claim to taking part in the forging of these chains, notably that of Salisbury, Conn.



There can be no real Finis to such a task as this, for always just over the  
hill lie the sequestered regions still to be explored; the collections  
of which we did not know, or which we could not  
examine; the unsearched records that would  
perhaps prove a point, or at least  
yield more light



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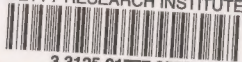
- Zionsville, see Pennsylvania.





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